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The image of time

from frequently interrupted short musical passages to a slow metamorphosis of musical material and textures

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The Image of Time

From frequently interrupted short musical passages to a slow metamorphosis of musical material and textures.

Ion G. Marmarinos

Thesis presented in fulfilment of the requirements of
PhD in musical composition

Kings College London, 2019

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Abstract

Temporality in music is widely associated with duration and the organisation of material into metric units. This thesis departs from such elements and conventional perspectives on time by focusing on contrasts, permutations, mirror structures, symmetry, palindrome formations, gradual transformation of material, the coexistence between developed and static layers, as well as what I experimentally discovered and defined as the infinite sequence model. Initially, my techniques attempted to establish a global sound created by the continuity and the perceived integration of frequent permutations of successive short passages of contrasting character. By maintaining the concept of a global sound, short passages began expanding to larger sections, establishing a process of the gradual transformation of material, until my research concluded with the coexistence of developed and static material. Are short passages of opposing character equally important? Do their permutations create an overall impression and a global sound? Is gradual transformation of material associated with timelessness? By experimenting with such techniques and methods and, at the same time, departing from conventional definitions and perceptions on temporality, these are the primary questions this thesis attempts to address.

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Most of all I would like to thank my wife, Elisavet, for her infinite patience and support all these years, and for never losing her faith in me.

Finally, I am very grateful to my two dogs, Kimba and Rico. Kimba who passed away in May 2017 was by my side for nine years, including a difficult period of six years, during which I was trying to find the means to leave Greece and go to England to work on my PhD.

Introduction

As a composer, I am interested in identifying how an audience listens and processes music, in particular, how tonality, rhythm, motivic variations, and harmonic progressions are perceived. It is my belief that the perception of music is strongly related to how we experience time, a subject, which has always fascinated me. We exist within an environment where we learn to adjust to its climatic conditions, oxygen levels, density of water and air, as well as gravity, which is the primary determinant of time. However, within our solar system, as well as beyond, these elements, including gravity levels change and, therefore, the rate of the passage of time changes accordingly. In particular, increased gravity levels imply a faster passage of time, and vice versa. As a result, this is experienced differently on earth than on other planets, where gravity levels are less strong. Thus, while the duration of a piece is defined in terms of commonly accepted metric units, the means by which tonality, motivic material, and harmonic rhythm are processed and structured may evoke a personal experience of its duration, which deviates from its measurement in minutes and seconds.

Furthermore, it can be argued that, in my music, the way these elements are organised and structured does not always create what is commonly accepted as musical continuity, contrasts of texture, fragments, and temporal differences between static and developed material, concepts which constitute the pillars of my research. As a result, this thesis often refers to how I personally perceive an acoustic effect and the approach through which the techniques utilised attain my artistic objectives. Moreover, as frequently demonstrated, my inspirations and influences focus primarily on the methods and/or techniques previously used and applied by composers, and are not based on the music itself. When utilised, it is my belief that the degree by which

these techniques are adopted, adjusted, and/or altered define part of how I perceive originality in composition.

Therefore, as these have never coincided during my work as a composer, I prefer to separate music that evokes pleasure from music that is method-oriented, which serves and expresses my artistic objectives more adequately. Furthermore, nature and its patterns are where I believe the secrets of music and time reside. As the title of this thesis suggests, I see images in nature's phenomena, whose mechanisms I study and attempt to express musically. Nonetheless, these often unleash a combination of complex philosophical and technical concerns.

As a result, due to the complex process of musically expressing such abstract concepts, I organised this thesis into three categories: philosophy, compositional planning, and realisation. In the beginning of my research, where my methodologies were experimentally applied, these categories were treated independently, as opposed to later stages of my research, where my initial thoughts, planning, and end result were more integrated. It is my artistic aim to further integrate these in the years to come.

Echoes and RefleCircles

for Chamber Ensemble

In this piece, I attempted to create contrasts of various degrees among multiple short musical passages, which I define as interruptions or segments of what could be longer musical phrases. The concept of multiple occurrences of passages of similar and/or opposing character is based on the assumption that the totality of successive short and contrasted musical passages creates musical continuity and the perception of global sound. Although not applied contrapuntally here, my approach was inspired by György Ligeti's micropolyphony technique and the global sound

material it evokes, particularly in his *Requiem, Kyrie* (1963-1965) for soprano, mezzo-soprano, two mixed choruses, and orchestra, where multiple and densely formed layers of voices conceal their individual character.

Rather than structuring my textures contrapuntally in *Echoes and RefleCircles*, I abruptly interrupted the flow of musical passages by introducing new passages, and therefore, establishing an interchanging order for the listener to gradually become familiar with textural similarities and contrasts. Short interrupted passages of varying textures form multiple combinations/permutations, whose frequency and repetition create continuity and musical flow. It is my belief that continuity based on the connection of interrupted passages, each with a distinct musical character, evokes a musical perception of continuity and structure that departs from the development of themes and/or motifs. In my hypothesis, if similar and/or different musical segments are frequently and successively combined, the listener gradually becomes familiar with these textures as they start becoming part of a musical continuum. Therefore, their individual textures and durations eventually integrate to establish homogeneity and musical flow.

The primary technique I [experimentally] invented and, subsequently, utilised is based on an order of pitches formed by pre-determined intervals, stated interchangeably in ascending and descending order, within a scale establishing a non-retrogradable formation. When the sequence exhausts all degrees of the scale, it is repeated in retrograde. The sequences are organised in 3^{rds}, 4^{ths}, and 5^{ths}, implying every 3rd, 4th, or 5th degree of the mode. Figure 1 further illustrates:

Fig. 1 The Infinite Sequence Model, *Echoes and RefleCircles*

Infinite Sequence Model

The image displays three systems of musical notation, each consisting of a treble and bass staff. The first system is labeled 'Mode 1' and 'Mode 2 (mirror of Mode 1)'. The second system shows 'sequence in 4ths (pairs in normal order)' and 'sequence in 4ths (pairs in retrograde)'. The third system shows 'sequence in 5ths (pairs in normal order)' and 'sequence in 5ths (pairs in retrograde)'. Each system includes a 'sequence in 3rds (original pair, normal order)' and '...etc.' notation.

This model can be applied to any scale or mode and can theoretically create an endless sequence of pitches based on which a motif and/or theme can be formed. Here, I used two pairs of mirrored modes for each of the four symmetrical tonalities found in the piece: A - C - E flat - F sharp - (A), each corresponding to the modes' first degrees. Nonetheless, due to the substantial number of pitches involved when working with mirrored modes, tonality may be obscured. Therefore, I accommodated tonal gravity by repeatedly referencing the first degree. Its reference in regular or irregular time intervals was inspired by Gérard Grisey's technique of periodicity, employed frequently in his spectral works, such as in *Partiels* (1975) for 18 musicians

(Appendix I), where periodic changes between a fundamental tone and its harmonics are evident.

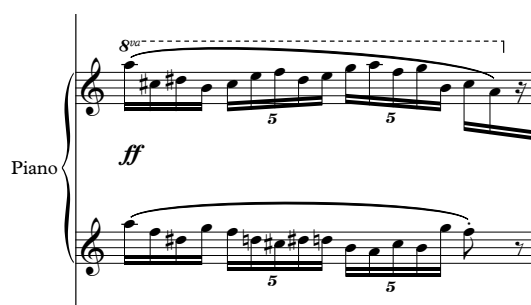
The interruption of short passages, which I define as segments or fragments of longer phrases, is primarily due to the theoretical rationale of the infinite sequence model. For practical and artistic reasons, an infinite pitch sequence cannot be fully applied as it would imply that the sequence would continue indefinitely. As a result, interruptions are necessary to establish variety and change. Therefore, I interrupted the sequence either by introducing different sequences, rhythms, tonalities, dynamics, pairs of mirrored modes, and/or passages of similar or opposing character. The four generic types of passages/segments used are the following:

- *Fast and Loud
- *Fast and Slow
- *Slow and Soft
- *Slow and Loud

In these passages, different pairs of mirrored scales, sequences, and tonalities occur. The acoustic result is a series of segments or fragments of different and similar textures whose permutations create continuity. My primary artistic objective was to expand and integrate their individual durations by connecting different textures and durations of their own. In my opinion, constant repetition of different segments creates homogeneity, continuity, and integrates and augments their individual durations, as opposed to treating these segments as interrupted and individual entities. Examples of these:

- *Bars 1-5: Fast and Loud-- tonal centre: A (Fig. 2)
- *Bars 6-11: Slow and Loud-- tonal centre: F sharp, connection to the third passage through the piano and accordion rhythmic figure (bar 11)
- *Bars 12-16: Fast and Loud-- tonal centre: F sharp, etc.

Fig. 2 The Infinite Sequence in ascending – descending 3rds: mirror modes on A, *Echoes and RefleCircles*



Initially, I created 96 combinations of short passages, which resulted in a total duration of approximately 20 minutes. However, I reduced the total duration of the piece to approximately 6:30 minutes and retained the material I considered to be artistically the strongest. The accordion was a particularly challenging addition. It often demonstrates a similar timbre with the clarinet and the trumpet, both muted and without mute, but also with the double bass when played arco. In other words, it can easily result in a sort of timbre doubling. Therefore, I abandoned what could be considered traditional writing for these instruments as, for example, lyrical passages for the clarinet and/or the trumpet, pizz. on the double bass, even an overall jazzy ambience.

Instead, I aimed for a more percussive approach with a rather violent ambience and an extensive use of *sfz*, pizzicato staccato, accented notes, often contrasted with a peaceful and undermining atmosphere of sustained chords in pianissimo as, for example, in bars 132-139 versus 140-end. Nonetheless, as for the purposes of the composition workshop, the accordion was the ensemble's guest, and I highlighted its presence by maintaining its character with frequent use of sustained and vibrating chords with and without tremolos, stacc., and often with dramatic crescendi and diminuendi.

I further concealed the individual timbre of these instruments by treating the ensemble as a group of instruments playing together. Additionally, I often assigned an identical playing technique to all or most of the ensemble (sustained chords or staccato – bars 40- 42, 51-52, 77-89 and 109-113), as opposed to allowing for individuality and space, elements which are more evident in my later works.

Antithèse II

for Piano

The primary techniques utilised here are contrasts between continuity (infinite pitch sequence) and repetition (periodic references of a mode's first degree), as well as contrasts between strict mirroring and broken mirroring. As opposed to *Echoes and RefleCircles*, where short and contrasted passages are repeatedly combined with different dynamics, modes, and tonal centres, *Antithèse II* departs from this type of sectionalism. It is organised in two primary sections of opposite character, with a transition in between. As further illustrated, the piece is also structured on the infinite sequence model, both melodically and harmonically. The three sections correspond to the three symmetrical tonal centres of C, E flat, G flat according to my acoustical perception of tonality. Based on these pitches, the following mirror modes are used in each section:

*Section 1: C dorian versus C dorian (bars 1-38).

*Transition: Mode 1 on E flat versus its mirror mode on E flat (bars 39-83).

*Section 3: Mode 2 on G flat versus its mirror mode 3 on G flat (bars 84-end).

The transition section and Section 3 were each inspired by Vincent Persichetti's piano sonata, No. 12, (1982) which utilises short phrases with chords of exact mirroring, and Michael Tippett's piano sonata, No. 3, (1972-1973) which references melodic lines and chords of distorted mirroring.

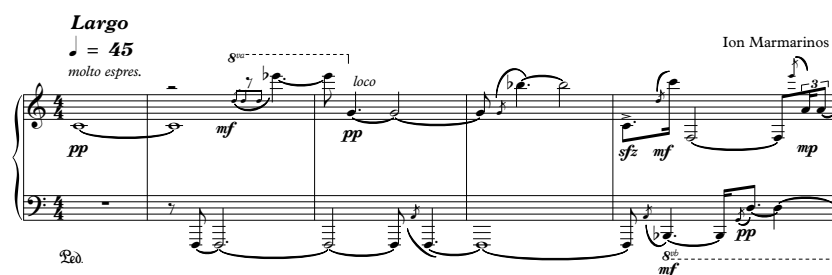
Fig. 3 Pitch symmetry and modes, *Antithèse II*



As opposed to *Echoes and RefleCircles*, in the first two sections of *Antithèse II*, I selected mirror modes with identical tones to minimise the number of tones used, and therefore, establish a clearer perspective of tonality. In the third section, my aim was to slightly depart from identical modes. Thus, I introduced two mirror scales, which differ by two pitches (B flat and C sharp– mode 2 versus mode 3, Figure 3), creating moderately diverse harmonies and a weaker tonality when compared to the previous two examples.

Figure 4 demonstrates an example of the infinite sequence, with tones in the following ascending/descending order of 3rds based on the C Dorian illustration [C-E flat, F-D, E flat– G, A-F, etc.]: C (right hand), E flat (right hand), F (left hand), D (grace notes, right hand), E flat (right hand sustained until G), G (right hand), A (grace note, left hand), F (left hand), etc.

Fig. 4 Infinite Sequence Model, C Dorian on 3rds, *Antithèse II*



The transition section based on an E flat mode and its mirror (Figure 3) applies the infinite sequence model harmonically (Figure 5). Here, pitches accumulate to form mirror harmonies, with E flat being constantly referenced to establish tonality.

Fig. 5 Infinite Sequence Model in 3^{rds}, applied harmonically, *Antithèse II*

The musical score consists of three systems of piano music. The first system, measures 34-40, shows a right-hand melody with a 'loco' section and a 'più mosso' tempo change to 45 bpm, with a 'morendo' dynamic marking. The second system, measures 41-47, shows a left-hand accompaniment with dynamic markings 'mp', 'ppp', 'mf', and 'ppp'. The third system, measures 48-54, continues the left-hand accompaniment with dynamic markings 'mf', 'ppp', and 'f ppp'. Pedal points are indicated at the bottom of the second and third systems.

For example, the ascending-descending sequence in 3^{rds} would be E flat– G, A flat– E natural, G– B flat, etc. (Figure 3), accumulated gradually as notes played by the right hand in bars 40-42 (Figure 5). After being interrupted, it continues the sequence and re-accumulates the remaining tones. Its mirrored sequence would be E flat-B, B flat-D, B natural-A flat, etc. In Figure 5, it is evident in the left hand in bars, 40-42. Again, after being interrupted, it proceeds and also re-assembles another group of tones. The processes continue several times, gradually forming harmonies of exact mirroring.

Furthermore, Figure 6 demonstrates examples of broken symmetry based on either applying different sequences (3rds versus 4ths) or by displacing the mode in relation to its mirror by one and two pitches (further by three, four, and five), as illustrated in Figure 7.

Fig. 6 Chords in distorted mirroring, *Antithèse II*

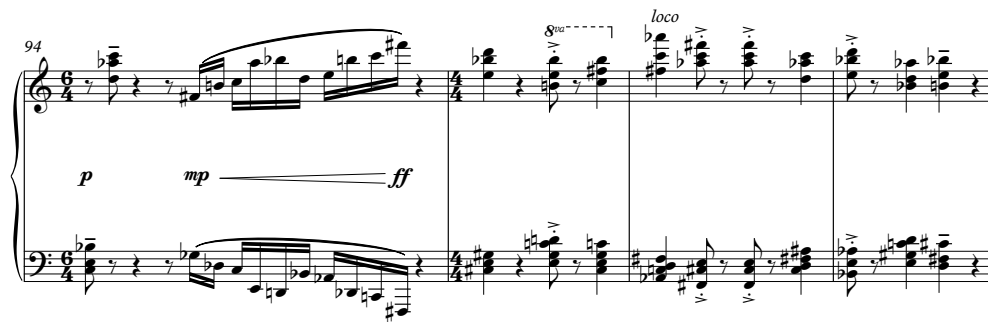
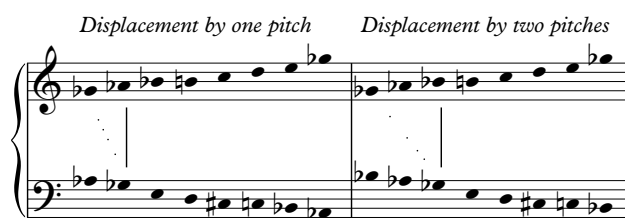


Fig. 7 Pitch displacement – mirror modes on G flat, *Antithèse II*



Antithèse II demonstrates contrasts between two textures: Thin and delicate contrapuntal lines scattered throughout varying registers, timidly exploring the piano range, while at the same time, reflecting a subtle sense of tonality through periodic references to C. The first section is in clear contrast with the third, where thick harmonies prevail and according to my opinion tonality is more evident through more frequent references to G flat, counterpoint is non-existent, and an ambience of violence and anger is present. To reach the last section, where full chords dominate, a transition of pitch-by-pitch formations of chords form a bridge between the two sections: a landscape of thin and delicate lines in conversation with each other are in conflict with emotionally charged chord formations.

It is my belief that tonal centres are more evident in the second and third sections, where more frequent references to tones functioning as tonics are realised through the repetition and imitation of short phrases, as, for example, in bars 111, 118, and 126, all ending on G flat. Through its sparsely spaced lines, the first section evokes images of a floating aircraft wandering in outer space being exposed to the colours of the nebulae; gravity does not exist, tonality and harmonic direction are minimal, thus, creating a sense of infinity, which is expressed differently in the third section, with repetitions of short melodic phrases and constant references to G flat within an atmosphere of anger and obsession, reflected through the constant interchange between short melodic lines of opposite directions and thick chord formations.

L' Enfant Avec Les Trois Clepsydras

for Violin and Horn

Inspired by the mechanisms of the hourglass, this duet identifies each instrument with each of the chambers of the hourglass. During the planning stage, the dialogue in the first two sections between violin and horn was structured as follows: the horn starts referencing all the tones of the mode it used and proceeds to a gradual reduction of these tones, representing granules emptying from the upper chamber. Accordingly, the violin demonstrated the accumulation of the tones used from the horn's mirror mode, a process which represents the filling of the lower chamber. The intended temporal effect was to symbolise that time lost is also time gained, a concept, which I attempted to reflect by establishing a decrease-increase of pitches between the two modes (bars 1-36) and, subsequently, reversing the process in the second section (bars 37-57), by initially applying the methodology of the infinite sequence model.

Here, I pictured the reverse position of the hourglass as a child who experiments and slowly discovers how a new toy works by changing its posture and position. The last section (bars 58-end) is finally the revelation of the hourglasses' function and purpose. The instruments adopt the approach of a clock. The violin's melodic line resembles theme and variations, symbolising change and development, and the horn imitates the ticking of the clock, with staccato crotchets at a rhythmic ostinato.

This is the final piece in which pitch symmetry and the infinite sequence model were utilised in the planning stage. Referencing C sharp as a tonal centre, the first section (bars 1-36) was initially structured on two mirror scales, displaced by four pitches to create tonalities, which differ by a tritone, C sharp - G (Figure 8). Although the division of a diatonic scale in two symmetrical parts creates tonal ambiguity as to which tone is considered tonic, it is my belief that under certain circumstances it can also create tonal gravity. This is a technique used by Béla Bartók, who redefined tonality and departed from traditional diatonic functions, (string quartet No. 4, 1928, where tonality and symmetry are established by extensively using C, F, F sharp, B). As a result, when a minor 2nd, which implies the qualities of the leading tone, is abandoned, it is my belief that the tritone can create uncertainty as to which tone is of primary importance. Here, by using the interval of a diminished 4th and de-emphasizing the qualities of the minor second, my intention was to symbolise uncertainty and exploration, which is related to a child's discovery of an hourglass.

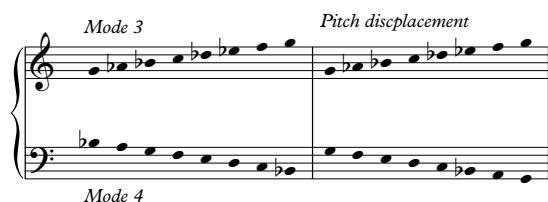
Fig. 8 Displacement by four pitches, section I, *L' Enfant Avec Les Trois Clepsydras*



Until bar 21, the horn constantly references C sharp, as opposed to the violin, which gradually accumulates the tones of its mirror mode on G. The second section (bars 37-56) was initially structured on two mirror modes (mode on G and mode on B flat), abandoning the tritone and the tonal polarity of the first section. To further divide the tritone in two equal parts, the interval of a minor 3rd between G and B flat completed the pitch symmetry G – B flat – C sharp (Figure 9).

I perceive the minor 3rd as a fragment of the harmonic minor scale (for example, A flat-B lead to the tonic in c minor). As a result, it is my belief that this interval establishes a clearer perspective of tonality (G in this case), as opposed to the tritone's tonal ambiguity. In other words, it was my intention to gradually make tonality more evident as the child slowly becomes familiar with the hourglass. A more detailed discussion of intervallic relationships and the addition of a minor 2nd will take place in, *The Horses* for voice and piano.

Fig. 9 Mode on G versus mode on B flat and their displacement, Section II, *L' Enfant Avec Les Trois Clepsydras*



Mirror modes were partly applied to symbolise the shape of the hourglass, however, also to create gravity toward their common tone. Yet, the last section is not

based on mirror modes, the infinite sequence model and a pre-compositional design. Here, after understanding its mechanisms the child plays freely with the hourglass.

Because of the unusual instrumental combination, the infinite sequence model could not be fully applied here. The continuity of the pitches' sequence, adopted by either of the instruments, had to be frequently interrupted to maintain a balance between the two timbres. In many cases, the ascending-descending pattern was also abandoned due to the impractical disposition of register– a high pianissimo violin versus a forte middle range horn. As a result, I decided to sacrifice the model's rationale and give priority to timbre and orchestration. The first section evokes a lyrical ambience demonstrated in both the violin and the horn, floating between a rhapsodic and an epic character, reflecting a more conventional instrumental writing than the second section. The violin's interpretation is expressive, with slightly more vibrato, while both use tones outside the mirror modes (Figure 10).

Fig. 10 Section I, opening lines in *L' Enfant Avec Les Trois Clepsydras*

Andante
♩ = 60
molto espres.

L' Enfant Avec Les Trois Clepsydras

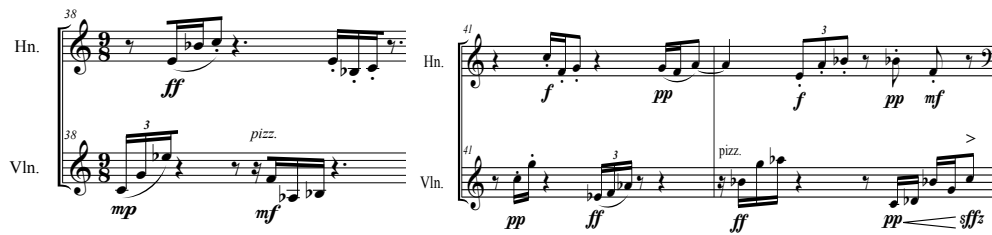
Ion Marmarinos

The musical score for Section I of *L' Enfant Avec Les Trois Clepsydras* by Ion Marmarinos is presented in a four-staff format. The top staff is for Horn in F, the second for Violin, the third for Horn in C (labeled 'Hn.'), and the bottom for Violoncello (labeled 'Vln.'). The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute, and the performance style is 'molto espres.'. The key signature has one sharp (F#). The Horn in F part begins with a rest, followed by a melodic line with dynamics *ppp*, *< p*, *ppp*, *p*, *ppp*, and *p > ppp*. The Violin part starts with a rest, then plays a melodic line with dynamics *pp*, *pp < mf*, *pp*, *mf*, and *pp*. The Horn in C part starts with a rest, then plays a melodic line with dynamics *pp*, *pp*, *mf*, and *f*. The Violoncello part starts with a rest, then plays a melodic line with dynamics *mf*, *pp*, *f*, and *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

In the second section, the horn's writing becomes less conventional, with short and fast fragmentary references, fast staccato notes within a game, which I define as chase and imitation. My intention was to establish a relatively faster dialogue than in

the first section, which would also allow for the instruments' melodic figures to breathe. It is symbolic of the child's perception of the mechanisms of the hourglass; what escapes one chamber enters another, while the next granule follows the preceding one, Figure 11.

Fig. 11 Chase and imitation, Section II, *L' Enfant Avec Les Trois Clepsydras*



Section III focuses on the variation of a short violin motif, accompanied by the horn's rhythmic ostinato in staccato crotchets, Figure 12.

Fig. 12 Violin's motif bars 58 – 59, *L' Enfant Avec Les Trois Clepsydras*

Throughout the variation of this motif, the violin often articulates lines that begin fortissimo at its middle range and end at an upper range pianissimo, as, for example, in bars 66, 72-73, and 74-75. The diminuendo implies that the present is more important than the future, as opposed to the horn's fixed pulse and unchanged dynamic, which demonstrates that time always counts.

Dance Fragments of a Windy Three

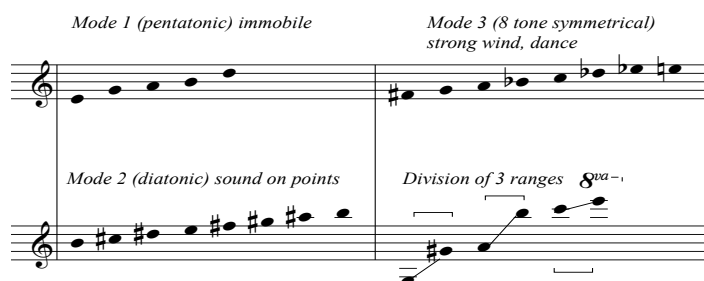
for Solo Violin

Here as a solo instrument, the violin assumes the role of a tree, which battles against the wind. This piece refers to a time I spent on a remote area of a Greek island, where the winds were constantly strong, violent, and abruptly changing direction. During this time, I carefully watched and listened to the tree outside the house, as it resisted the forces of the wind. Based on the images it evoked and the sounds it produced, I organised this piece according to the following primary categories:

- Strong winds and dance – moving toward various directions with its roots firmly attached to the earth.
- Sound on points – branches collide with each other and produce different percussive sounds.
- Immobile – a state of no wind.

Here, as in *Echoes and RefleCircles*, temporality is expressed in the form of permutations. In particular, I structured the piece based on different combinations among modes, playing techniques, and by organising the violin's range in three registers. Modes, organisation of register, and the three categories mentioned are illustrated in Figure 13.

Fig. 13 Primary categories, modes and organisation of register, *Dance Fragments of a Windy Three*



Once again, the acoustic objective of using different combinations was to create continuity through short successive interruptions of phrases, whereby, the listener gradually becomes familiar with each material. As a result, it is my opinion that through expectation and recognition of constantly repeated fragments, the listener gradually integrates them with each other, and therefore, perceives them as continuous material.

“Strong winds and dance” opens with an exotic tone through which I visualise someone whose movement evokes images of erotically caressing the air, yet, with one’s feet firmly planted on the ground, implied here by the glissandi and the expressive musical interpretation, as a body imitating a wave and transferring from one posture to another. Mode 3 in Figure 13 successively uses a combination of minor 3^{rds} and minor 2^{nds}, which, in my opinion, reflect sensuality. In addition to the symmetrical quality of mode 3, and therefore, its lack of tonal gravity, it is my belief that successive sets of these intervals, when they overlap, can create multiple and continuous tonalities. I selected this mode due to its oriental and erotic character, but also to represent the tree that moves restlessly toward different directions, therefore, lacking orientation (Figure 14). The dance theme is also heard at different registers throughout, frequently fragmented, imitating the whistling of the wind (for example, the high register pianissimo tremolo in bars 41-44).

Fig. 14 Dancing of the tree motif based on mode 3, *Dance Fragments of a Windy Tree*



The use of B major in the section, “sound on points”, was inspired by the strong ties the tree’s branches have to its trunk. Even if their movement is wide, articulate, and appears flexible, once the wind ceases, they end up at the same position, as if controlled by the force of gravity, in this case their strong connection to the trunk. The force of gravity is musically expressed here with a diatonic quality, which I perceive as being more conventional, and therefore, evokes a more clear tonality. The techniques used to describe the different timbres of these collisions produced are ricochet, pizzicato, con legno, and staccato (Figure 15).

Fig. 15 Sound on points, mode 2, *Dance Fragments of a Windy Three*

meno mosso
(Tempo II)
(♩ = 40)

pp ————— sf

con legno

ord.

pizz.

7:6

5:4

f

f

Finally, instead of representing immobility as silence or a sustained pitch and/or chord, this section’s characteristic element is a chord in arpeggio, spelling a symmetrical pentatonic scale (mode 1), which also retains intervals of a minor 3rd, an element that references “strong winds and dance” (Figure 16).

Fig. 16 Immobile, pentatonic scale, *Dance Fragments of a Windy Three*

Arp.

sul E (alternate)

Rit. poco a poco
slow down arp.

15

gl

ffz

pp

< ff > mf

< ff > mf

Sacretum

original text by Audrey Ardern-Jones, OBE

for Two Sopranos and Two Mezzos

Sacretum was composed as part of an interdisciplinary project among a gender historian, a visual artist, a poet and myself. It reflected the musical representation of four women's menstrual cycles within a period of one month under two conditions: use of contraception pill and non-use of contraception pill, or fixed and free menstrual cycles. After having been requested to compose music that is relatively accessible by an audience who is not classically trained, I used rhythm as the primary musical element to differentiate between textures, with a fixed and clear pulse and passages of a rather obscured and irregular pulse. In addition rhythm, the second element I used to attract listeners, was the musical representation of eroticism. As I will further illustrate, it was my belief that the differentiation between fixed and free cycles could create contrasted textures between material of an organised time and material with a less evident pulse. In particular, the consumption of the contraception pill leads to almost identical monthly body temperature averages, as well as identical rhythms of the functions of female gynaecological organs, as opposed to its non-consumption, which is characterised by a non-organised time. In my opinion, the latter leads to more enjoyable sexual intercourse, full of experimentation, and free from fixed biological processes and rhythms.

I received the monthly data of four women based on days of menstruation, days of ovulation, days of sexual intercourse, and daily temperatures within the period of one month. I used daily temperatures to define the tonality I intended to attribute to each woman. In particular, I assigned one tone to each of the 30 daily temperatures. For example, 35 is C, 35.1 is C sharp, 35.2 is D, etc. The temperature that most frequently appeared defined the tonality that corresponded to that woman's body

temperature. I noticed that temperatures in the free cycles had more variation, whereas, in the fixed cycles, they were concentrated more toward one value. Therefore, in musical terms, free cycles lacked the tonal gravity of the fixed cycles.

Subsequently, I organised the piece into four sections, each representing one woman, connected by shorter sections, which I used as transitions. These used similar harmonies and occasionally common text, as, for example, in bars 34-40, 63-65, and 91-93. Their occurrences were based on the concept of periodicity mentioned earlier. The organisation of the piece is illustrated below:

Section I, fixed: bars 1-19.

Transition I: bars 20-22

Section II, free and fixed: bars 23-33

Transition II: bars 34-40

Section III, fixed: bars 41-62

Transition III: bars 63-65

Section IV, free: bars 56-75

Transition IV: bars 75-84

Conclusion: bars 85-93

As mentioned before, and for reasons of acoustical accessibility, it has been my belief and intention that diatonic harmonies and organised metric units would be more effective when utilised in sections represented by fixed cycles (Figure 17). Alternatively, the atonal quality of a symmetrical scale would be more appropriate when assigned to the free cycle, where a dominant temperature and pulse do not exist, hence, the application of the pentatonic symmetrical scale (Figure 18).

Fig. 17 Diatonic harmonies and equal metric distributions, fixed cycle *Sacretum*

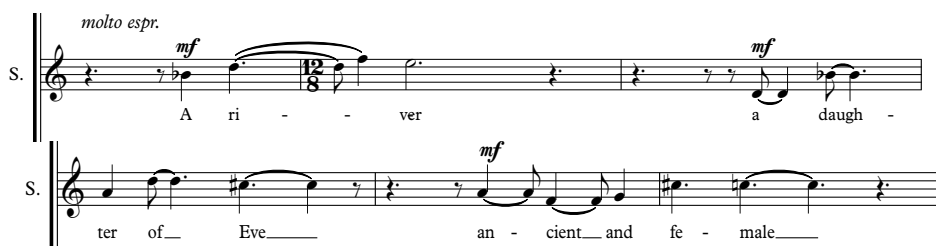
Figure 17 is a musical score for four voices (Soprano, Soprano, Mezzo-soprano, Mezzo-soprano) in 12/8 time. The tempo is marked as quarter note = 65. The lyrics are: "stig - ma stig ma stig stig stig and fear and clots and fear and caps stig - ma stig - ma stig - ma stig - ma stig - ma stig stig stig - ma ma and fear and fear and clots and caps". The score features diatonic harmonies and equal metric distributions, with a fixed cycle.

Fig. 18 Symmetrical pentatonic with a less articulate pulse, free cycle, *Sacretum*

Figure 18 is a musical score for two voices (Soprano, Soprano) in 12/8 time. The lyrics are: "an - cient and fe - male a daugh - ter of Eve for Eve an - cient and fe - male bright sex of tears and hurt and fear". The score features symmetrical pentatonic with a less articulate pulse, free cycle, and *Sacretum*.

Sacretum starts with a pulse of equal metric units and a character, which imitates a military march. Through the use of single syllable words, one per tone, voices create a sort of percussive ambience, while the fixed cycle is represented by beats in subdivisions of three 12/8 (3x4), 9/8 (3x3), 6/8 (3x2), and 15/8 (3x5). The symbolic perfection of temporal accuracy of the female organism is superimposed by the theme in bars 4-9; the beauty and divinity of the female body is introduced by the second soprano, “A river, a daughter of Eve”, while its lyrical line opposes the strict military pulse (Figure 19).

Fig. 19 Introduction of theme, *Sacretum*



Another contrast, as mentioned before, is the conflict between a fixed pulse and tonality, and a much less strict pulse with a non-specified tonality as, for example, in bars 23-33 and 56-75. It is my belief that slower tempi generally conceal pulsation and obscure the clarity of metric units. As a result, the slower tempo and the more liberated pulse in combination with non-diatonic writing, articulate the moments of sexual liberation. I picture these as exploring each other's bodies, caressing, and sighing, demonstrated here by single and concurrent glissandi, but also by the sustained syllables of words imitating the sound of prolonged breaths. Additionally, the repetition of E flat in bars 23-31 and B flat in bars 56-75 reflect a subtle sense of tonality symbolising the primary area where pleasure is concentrated (the female vagina) and then distributed as an electrical pulse to the rest of the body.

The transition sections periodically represent moments of self-reflection in terms of the ethical choice between contraception and non-contraception. The choice of the word “love” in these sections, for example, in bars 20, 38, and 86 (tutti), is assigned to the voice with the higher register, and therefore, the higher frequency, to distinguish itself from the rest of the ensemble. By constantly referencing “love”, my intention was to implicitly ask the question, “is real love attained through contraception and a rather momentary pleasure (fixed cycle) or is it related to the birth of new life, and therefore, is shared (free cycle)?”

The piece concludes the temporal journey in bars 87-93 again with the word “love” on G, acting as a common tone of the harmonic progression. *Humanae Vitae*

are the final words, as it was my intention to reference the *grave duty to transmit human life*. *Humanae vitae tradenda munus gravissimum* is an encyclical letter of marriage and birth control, proclaimed formally by Pope Paul VI on July 25, 1968.

The Horses

poem by Ted Hughes

for Soprano and Piano

The poem's eloquent theatricality and profound dramatic character are what inspired my musical approach. In particular, I perceived it:

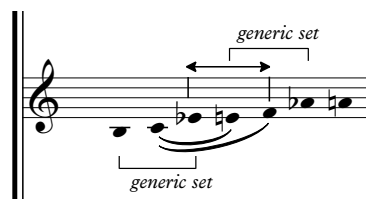
Through the eyes of a woman (a divine figure), horses are trapped in the dungeons of death and darkness. They are messengers from God, angels that live through the dead, they strive to survive evil and carry the eternal light. Their journey is long and exhausting.

I utilised three primary pillars to define the musical process and material:

- A vocal line, which in my opinion demonstrates a constantly changing tonality,
- A semi-tonal rhythmic piano accompaniment, and
- Contrasts between a relatively restless vocal line and slow chord progressions referencing serenity and calm.

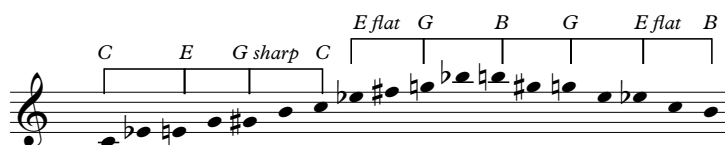
My initial intention was to evoke a sense of exotic ambience by combining pairs of minor 2nd-minor 3rd and major 2nd-major 3rd. I later realised that my intervallic structuring was subconsciously inspired by Greek traditional music, with influences from Asia Minor, in combination with Maurice Ravel's, *Deux mélodies hébraïques* (1914), a traditional Jewish prayer by an unknown author for piano and voice (Figure 20). As previously mentioned, it is my belief that these intervals articulate an exotic aura, which I used to make reference to the Arabic horses. They have more articulate bodylines and exhibit more pride in their postures and gestures than other types of horses. Moreover, colours of exoticism and eroticism can be musically demonstrated through the application and variation of such intervallic relationships.

Fig. 20 Generic intervallic relationships, *The Horses*



As noted, I believe that successive statements of such overlapping intervals create constantly changing tonalities. As a result, the quality of minor 3rd-minor 2nd creates a sense of tonality (more dominant than major 2nd-major 3rd) when perceived as a fragment of the chromatic minor scale (leading tone– tonic relationship with a third added to signify the mode, and therefore, the tonality). The following example illustrates:

Fig. 21 Changing tonalities and symmetry: successive fragments from chromatic minor scales



It was my intention to represent *The Horses*' restlessness both through a continuously lyrical vocal line built upon such intervallic relationships, and then, to create a sense of unsettling tonality. The symmetrical structure of multiple tonalities forms augmented triads whose lack of tonal centre further emphasises the horse's struggle to find rest; symmetrical formations generally demonstrate atonal qualities. Therefore, I believe that the overall musical ambience of this piece reflects my initial intentions, whereby, I do not distinguish a particular tonal centre(s). A second technique used to reflect a continuous quest for light, are the persistent, often monotonous, 'horsy' rhythmic patterns, represented here through the percussive use of the piano, as illustrated in Figures 22 and 23.

Fig. 22 Piano rhythmic figures, *The Horses*

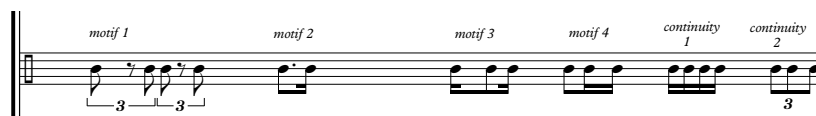


Fig. 23 Similarity between the piano's rhythmic figures and vocal interpretation, *The Horses*

Instead of working with permutations and emphasising the difference among successive short and interrupted passages, as in *Echoes and RefleCircles and Dance Fragments of a Windy Three*, here, substantially longer sections establish contrasts between the lyricism of the vocal part and the percussiveness of the piano (bars 68-74, 111-117, and 123-128). Due to these phrases' uninterrupted structure, in addition to the piano's long and repetitive rhythmic gestures, a more articulate musical continuity is demonstrated in *The Horses* than in previous works. Additionally, the music attempts to describe the text by creating images based both on the meaning of the words and on the sound they produce. Representative examples are the following:

- Bars 35-36: the words "me – ga – li – thic still" produce a staccato effect when pronounced syllabically and abruptly. Each syllable is accompanied by each of the piano's rhythmic gestures to further emphasise the desired breathlessness (Figure 23).
- Bars 87-89: "Big planets hanging". The distance between the planets and the earth is demonstrated by the ascending glissando on G5 and again the descending pseudo glissando on G4, as instructed here to the singers. At the same time, the

piano's tempo gradually slows down on a high F sharp to further emphasise to slow and exhausting effort to reach toward planets.

- Bars 150-153: “Going among the years”. The vocal line and the piano repeat tones (A flat– voice and A, G sharp, F sharp– piano) to signify that life and experiences become repetitive along the years.

Once again, it has been my intention to establish contrasts between sections, and therefore, emphasise continuity, motivic variations, and also an unsettling tonality. The primary characteristics here are the antithesis between the horse running and the horse resting, as, for example, in bars 112-117 (Figure 24), but also between a constantly expressive vocal line accompanied by the piano's continuous rhythmic variations and a dialogue between voice and piano at a lower dynamic and a significantly slower tempo (bars 121-128).

Fig. 24 Unresolved chord progression – the horse resting, *The Horses*



Le Chemin Qui Brille

for Flute, Clarinet, Piano, Violin, Viola, Cello

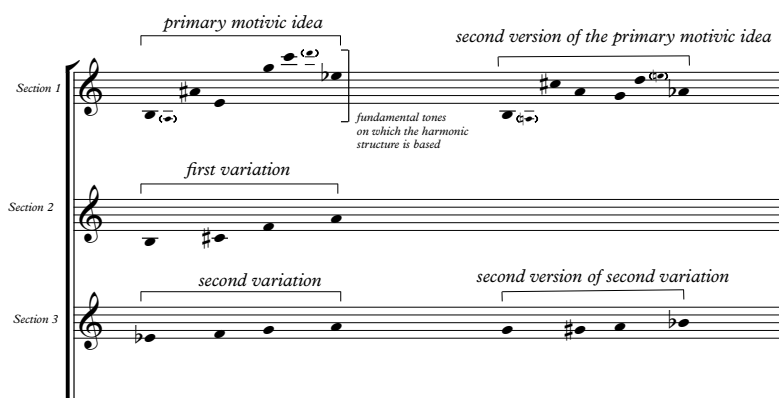
“*The path that shines*” is inspired by the journey of the snail and the trace that is formed by the slime it leaves behind. The path encounters the light of day and through its slime, it becomes visible. Here, I started working with contrasts between material that is being developed and material that is static or repetitive. My hypothesis was that the listener would gradually become familiar with this structure and would, therefore, perceive a long process of change, a technique inspired by the musical

process of transformation in Tristan Murail's, *Territoires d'oubli* (1977) for piano. In other words, by imitating the snail's movement, what would musically result would be a repetitive pattern against a forward moving direction. Although not directly related to its methodology, a second work that influenced my approach was Olivier Messiaen's, *L' Amen de la creation* from *Vision de l' Amen* (1943) for two pianos, where different layers of temporality co-exist through a process of synchronisation and de-synchronisation between a regular pulse and a long non-retrogradable rhythm.

I organised *Le Chemin Qui Brille* in three sections, according to the following motivic structure, which I defined as a process of transformation (Figure 25):

- Section I: bars 1-48. Introduction of the primary motivic idea.
- Section II: Bars 49-72. First transformation of the primary motivic idea.
- Section III: Bars 87-end. Second transformation of the primary motivic idea.

Fig. 25 Transformation of primary motif based on intervallic relationships, *Le Chemin Qui Brille*



My approach on temporality was initially influenced by the principles of the harmonics methodology. In particular, the initial plan focused on a temporal grid based on the intervals formed among a fundamental tone's partials. Intervals corresponded to the numbers of beats on which the primary motivic idea would be stated, as demonstrated in Table 1 and expressed here in a decreasing-increasing order, creating a palindrome formation. This concept was based on the following

parallelism: if the snail's body contracts and expands as it moves forward, then based on the metric correspondence illustrated in Table 1, intervals between partials corresponding to time units (number of beats) can be structured as to decrease and increase, creating a non-retrogradable formation.

Unfortunately, this pre-designed temporal framework did not always reflect artistic expression, and therefore, metric units had to be restructured. Several segments were abandoned, expanded, or decreased. However, musical gestures as stated in bars 1 and 2 appear periodically throughout the piece. They were initially assigned to the number of beats of table 1. However, in the realisation stage they demonstrate traces and fragments of this grid. At the same time, I decided to treat their periodic occurrence as the static dimension of temporality, which will be further explained.

In my harmonic approach, I accounted for the tones of the primary motivic idea of Section I (Figure 25), as fundamentals, and I, subsequently, created a harmonic progression based on the harmonics of the six fundamentals. I did not assign these pitches to their actual registers in the harmonic series, but instead, I rearranged them to establish my own choice of harmonic qualities and colours. The final collection was a non-retrogradable progression of chords.

Due to their repetitive nature, and therefore, lack of change or development, I initially considered them as the static component of the piece. Nonetheless, the order of these harmonies within the progression often could not be artistically combined with voice leading, instrumental lines or the dialogue among instruments, playing techniques, pitch disposition, and/or the desired orchestration. Therefore, their strict palindromic order had to be abandoned, while certain harmonies were omitted altogether.

Table 1. Initial design of a non – retrogradable temporal formation, *Le Chemin Qui Brille*

Beats (Time)	Interval (Partials)
8	8 ava
7	m 7 th
4,6	5 th
3,2	4 th
2,6	M 3 rd
2	m 3 rd
1,2	M 2 nd
0,6	m 2nd
1,2	M 2 nd
	m 3 rd
2,6	M 3 rd
3,2	4 th
4,6	5 th
7	m 7 th
8	8 ava



The piece begins with a colourful dialogue among the piano, flute and clarinet stating the primary motivic idea. Its wide intervallic structure symbolises the snail's body's movement as it is perceived clearly from a short distance. The strings, piano and woodwinds in pizzicato and staccato, respectively, articulate the tones of the primary motif spelled harmonically. This is a chord often stated throughout the piece. It represents the snail stopping abruptly, looking forward, and assessing the road. Further ahead, in bars 4-5, 10-11, strings formulate short phrases of the motivic idea based on the intervals of the theme to represent its lyrical version as opposed to fast flashes of colours symbolised in bars 1 and 2.

In Sections II and III, these intervals become smaller and occur at a slower tempo, signifying that the clear movement of the snail's body is not easily perceived from a distance where a more rigid body movement at a slower pace becomes an optical illusion (bars 49, 55, 72-73). The strings' glissandi, frequently used throughout the piece, represent the sliding of the snail on the road, for example, in bars 26 and 41-42, and they occur among chords selected from the initial palindrome progression

mentioned before. Furthermore, references of short upward – downward glissandi in the violin and viola, either alone or combined with the glassy sound produced by the glissandi of flute harmonics (bars 58-59 and 61), symbolise the snail's antennas moving quickly to detect the space and the road ahead evoking the sounds of an alien being. After abandoning the strict structure of the non-retrogradable formation of chords, the static-repetitive dimension was redefined in terms of:

- Periodic repetition of the initial motivic statement as seen in bars 1 and 2
- Periodic repetition of the harmony that opens the piece in bar 1

In my opinion, when these occurrences are joined with the slow transformation of the motif, their combination communicates the intended result: forward movement against static material and the coexistence of two contrasted temporal layers.

Traces Sur L' Eau

for Flute/Piccolo, Soprano Saxophone, Violin, Cello

The phenomenon, which inspired my approach here is the formation of concentric circles on the surface of the water as these result from a falling pebble. They are smaller, more concentrated and form faster around the centre while they are more sparse, wider and form slower as the circles becomes wider. After the prototype is formed the remaining circles are created by its vibration in a sort of a self-generating mechanism of patterns. I would like to consider the continuous re-genesis of concentric circles and therefore their symmetrical structure as a palindrome force that constantly travels from small, narrow and quickly formed circles to larger, wide and slow formations, and vice versa.

My intention was to imitate this structure primarily through rhythm, pitch and harmony. In particular, a non-retrogradable rhythmic formation created a constant

dialogue among instruments. As mentioned before, the rhythmic design reflects the speed with which these circles are formed (fast – slower – slow – faster – fast), as demonstrated, for example, in bars 1-5 among the flute, saxophone and violin. Figure 26 further illustrates its initial rhythmic plan in comparison to the final realisation.

Fig. 26 Intended rhythmic palindrome and final result, *Traces Sur L' Eau*

The figure displays a musical score for three instruments: Flute, Soprano Saxophone, and Violin. At the top, a rhythmic pattern is shown with five groups of notes, each marked with a '3' and a bracket, indicating triplets. Below this, the instruments' parts are written. The Flute part begins with a tempo marking of $\text{♩} = 70$ and the instruction 'espressivo e con continuità'. The Soprano Saxophone and Violin parts follow, with various dynamic markings such as *ff*, *f*, *pp*, and *f*. The Violin part includes a section marked 'ad. lib (violin)' and ends with a tempo change to 'a tempo' with $\text{♩} = 70$. The score is written in 4/4 time and features complex rhythmic patterns, including triplets and slurs, across the measures.

Three similar motifs, in terms of intervallic relationships and melodic contour occur throughout the piece (Figure 27). The diamond-shaped notes represent pitches I optionally used to establish a sense of pitch extension as it often happens with the circle formations; circles might continue to be formed even if the pattern seems discontinued.

Fig. 27 Three primary motifs, *Traces Sur L' Eau*

The figure shows three musical motifs, each labeled 'motif 1', written on a single staff. Each motif consists of a sequence of notes with specific intervallic relationships and melodic contours. The notes are written in a treble clef and include sharp and flat accidentals. The motifs are presented as examples of the primary melodic material used in the piece.

Inspired by the different sizes of circles and their symmetries, I used the first motif as a pitch prototype. In particular, I created modes based on the motif's pitches where their first degrees corresponded to each of these tones. Starting from their

central tone and moving toward the two ends, these modes applied different symmetries as illustrated in Figure 28.

Fig. 28 Different symmetries of modes based on the tones of motif I, *Traces Sur L'Eau*

MOTIF 1

The figure displays a musical score for Motif 1, illustrating three different symmetries: symmetry a, symmetry b, and symmetry c. The score is organized into three columns, each representing one of these symmetries. Each column contains seven staves of music. The first staff in each column shows the original motif (symmetry a) and its mirror image (symmetry b). The subsequent staves show the motif and its mirror image in different registers. The bottom two staves are labeled 'optionally used'.

Nonetheless, as the piece progressed, I abandoned this approach. It was my impression that constant repetition of small variations of symmetries did not lead to further motivic development and therefore I started using motifs 2 and 3 as variations of motif 1 (Figure 27). As in *Le Chemin Qui Brille*, here, I followed a similar approach and created a pre-planned harmonic progression structured on the harmonics of the pitches of the three motifs. Again, it is my belief that if these tones are rearranged differently in terms of register than they appear in the actual harmonic series, they evoke harmonies of different functions and colours. Therefore, I created an initial progression, from which harmonies could be selected and subsequently

rearranged and/or adjusted to reflect aesthetic considerations. These changes resulted in a final harmonic layer, which fluctuates between thick harmonies and two-tone chords (bars 7, 65, and 93).

Traces Sur L' eau 's primary characteristic is an instrumental dialogue where lyricism and expressiveness are of primary importance. It is my opinion that the continuous dialogue in the form of transferring rhythmic and melodic material from one instrument to another, often stimulates images of successive wrinkles formed on its surface or even imitates the water's travel among ditches and small canals connected to each other. The dialogue is often interrupted by chords establishing a type of sectionalism, initially inspired by Pierre Boulez's, *Memoriale (explosante – fixe...Originel)* (1985) for ensemble, where melodic fragments are constantly interrupted by harmonic statements (Appendix II). Here, my objective was to gradually decrease the density of lyrical lines and allow for more space between a rather busy instrumental dialogue and statements of chords. Bars 46-70 and 87-93 demonstrate both an economy in the dialogue among the instruments, as well as less frequent occurrences of chords, while the passage in bars 65-72 is a typical example of a more percussive statement of motivic material as illustrated specifically in the violin and cello.

The rationale behind this gradual alteration was to imitate the difference in density between circles close to the centre and away from it. Subsequently, a solo piccolo passage in bar 89-93 creates a point of contrast with a previously hectic dialogue, while the piece ends in sparsely spaced motivic fragments between the flute and the saxophone imitating traces of the few remaining and vaguely discerned circles, accompanied by a pianissimo muted harmonics glissando in the violin that demonstrates the return of the lake's tranquillity. The final gesture is a *sfz* chord with

tones from motif 1 and 2, which signifies the strike of the pebble on the surface of the water implying the start of a new formation.

Roses et Papillons

Poem by Victor Hugo

for Mezzo-Soprano and Orchestra

I perceived this poem as a journey from life to death and to eternity, where *roses* symbolise death and *papillons* describe life. My intention was to reflect the text's vivid descriptions based on words that I considered to be of primary importance, evoking, for example, images of colourful and treasured fields (*Aux champs, que ton calice verse. Son trésor!*), as opposed to the mysteries of an eternal death, which joins two people forever (*la tombe nous reassemble - on peut choisir au hasard, ou la terre Ou le ciel!*). In particular, my approach was based on contrasts between an impressionistic aura of harmonies and vocal writing, and blocks of clusters whose tones are rearranged and distributed throughout different registers, each time forming a repetitive three-chord progression, symbolising death as, for example, in bars 10-16, and therefore, assuming the role of a leitmotif.

It is my belief that the rearrangement of the tones of a cluster harmony in different registers softens the harmony's intended harsh quality, which is evident, for example, in Krzysztof Penderecki's, *Threnody to the Victims of Hiroshima*, for 52 string instruments (1960) and John Corigliano's, *1st Symphony— of rage and remembrance*, for orchestra (1989). By spreading the cluster formation, my objective was to maintain parts of its acoustical quality, yet, at the same time, reflect a warm and attractive colour, equivalent to eternal life. Additionally, the harp's motif appearing initially in bars 6-7 articulates intervals found in the three-chord progression (not in cluster form), associating the harp's timbre with purity at a slow

ascending arpeggio whose reference to the intervals of the death chords implies that death can be disguised as a rose (Figures 29 and 30).

Fig. 29 Cluster tones re – arranged. Comparison of harp’s motif harmonically stated, to the death’s progression, *Roses et Papillons*

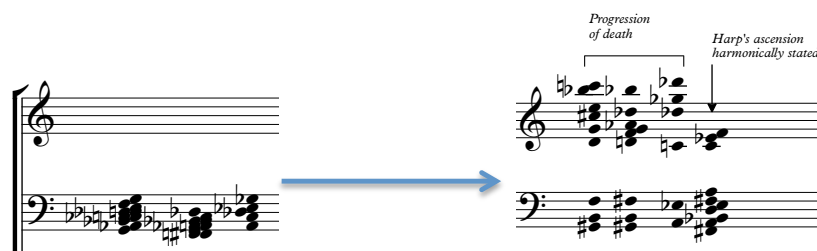
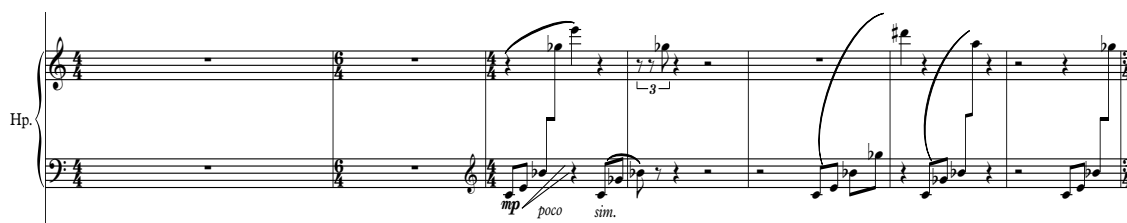
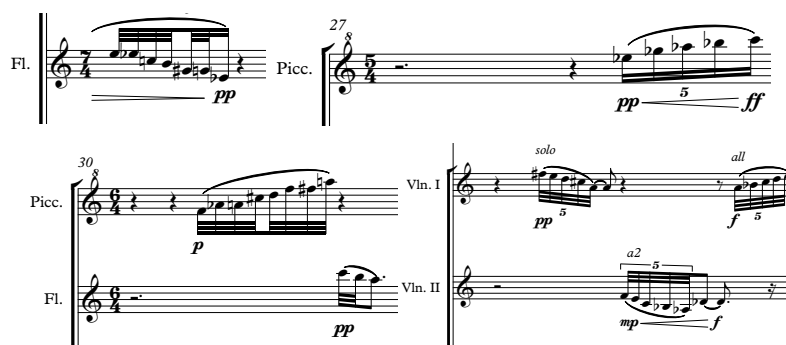


Fig. 30 Harp’s motif, *Roses et Papillons*



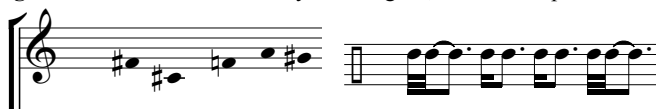
In terms of harmonic texture, an element of contrast between roses, represented as a rearranged cluster harmony, and butterflies is the use the whole tone scale to evoke an impressionistic atmosphere. In pianissimo tremolo and poco crescendo-diminuendo they symbolise the softness and delicacy of butterflies’ wings heard as they approach and depart from the roses. These are interchangeably stated with the vocal line, the three-chord death progression and the ascending-descending gestures appearing throughout the piece primarily in the woodwinds (Figure 31). The latter’s pitch structure is based on a minor-major 2nd relationship implying a combination of the transposition of the whole tone scale and their augmentation to the next combination of intervals, minor-major 3rds, which states the closest intervallic variation.

Fig. 31 Gestures combining minor - major 2^{nds} and minor – major 3^{rds}, *Roses et Papillons*



The vocal line's motif is also structured on pitches selected from the combination of the two whole – tone modes. It first appears in bars 20-22, frequently applying a rhythmic gesture characteristic of the abrupt movement of the butterfly's wings followed by immediate immobility, demonstrated here as semiquavers followed by dotted quavers as well as their rhythmic subdivisions– very short versus longer note values (Figure 32).

Fig. 32 Vocal line motif and rhythmic figure, *Roses et Papillons*



Roses et Papillons applies an economical orchestration which allows space for the voice to express its lyrical contour, vivid lines and rhythmic playfulness but also for the orchestra's colours to surface frequently through flashes of combinations between two and three instruments superimposed on impressionistic harmonic textures. Additionally, one of the primary characteristics are the tremolo chords and tremolandi fingering on strings in slight crescendo as well as a reoccurring slow arpeggio at the harp changing one or two notes every time to add melodic variety and to symbolise the choice between life and death (Figure 29). The primary contrasting textures are statements of rearranged cluster harmonies whose tones are assigned to the whole orchestra.

As opposed to previous works where contrasts appeared frequently, here, they only appear three times in the form of the death progression and almost identically orchestrated (bars 10-16, 69-70, and 79-83). I specifically selected number three to identify death with God and the Holy Trinity, who welcomes the dead to the afterlife. My objective was to acquaint the listener more with textures of variation and development, occasionally interrupted by a previously heard progression. Finally, in bars 93-end, a wide space is established among previously heard harmonies, gestures and gradually shorter vocal lines. They all disappear at a slower tempo to imply the end of life. The vibraphone repeats a C sharp at increasingly wider time intervals as a funeral bell, last heard at the end of the word, *ciel*.

The Future of the Image of Time

I started my musical research by working primarily with pitch and permutations. I transferred my attention to harmony and gradual variations of motivic material to redefine temporality, while throughout the course of my research, I maintained a close focus on tonality. As mentioned in this thesis, the perception of tonality and/or duration varies among listeners, and therefore, is not always based on conventional perspectives. Accordingly, it is my belief that temporality in music is not based on an organised time but is the result of personal experience. My future objective is to work with structures that conceal a regular pulse and create a global sound material. My methodologies will be based on the principles of sound; however, this time, the focus will be on the behaviour of each frequency or harmonic to determine parallel applications to individual motivic material and their contrapuntal processes. As a result, my hypothesis is the following:

If a sound is the simultaneous occurrence (harmony) of its individual frequencies (harmonics), then perceived temporality is the result of a contrapuntal process of multiple rhythms, pulses, durations, registers, dynamics, densities of texture and tonalities, which collectively establish what I define as a global harmonic rhythm that obscures an organised time.

A complex contrapuntal process can obscure a predominant pulse and/or the individual character of successive harmonies (harmonic progression). By integrating these in one sound material, a global harmonic rhythm will be established. It is my belief that this is equivalent to the listener's overall impression on a piece, as opposed to specific themes, rhythmic motifs, and/or harmonies. Therefore, my intention is to gradually transform themes into a global sound based on complex contrapuntal processes, which will conceal their individual character. Consequently, by integrating such material through the gradual process of transforming individual lines to global sound blocks, I will create an alternative acoustical experience that will erase metric units and will not be based on the standards of the world clock. Time and duration are perceived differently by each of us, even if they are organised in pre-determined units invented by humans and musically defined as beats, tempi, minutes, or seconds. Thus, I will attempt to musically demonstrate that the experience of temporality is personal, not related to pre-determined units, and therefore, is not based on an organised time.

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Appendix

I. Gérard Grisey: *Partiels*

G rard Grisey

PARTIELS pour 18 musiciens

3 $\text{♩} = 20 \text{ à } 80$ Sans rupture, comme surgissant du Trén.

Regarder plusieurs fois au travail individuel.
En dernier de l'ensemble, avant d'entrer.
En conclusion pour les trois en 1^{re} 2^e 3^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^e 8^e 9^e 10^e 11^e 12^e 13^e 14^e 15^e 16^e 17^e 18^e

1^{re} 2^e 3^e 4^e 5^e 6^e 7^{e</}

II. Pierre Boulez: *Memoriale* (explosante-fixe...Original)

2

MEMORIALE
(...explosante fixe...)
Original

Assez rapide,
Modéré? $\text{♩} = 92$ rall. accel. a tempo rall. Modéré, stable $\text{♩} = 84$

PIERRE BOULEZ

FLÛTE SOLO

1

CURS (fa)

2

Sourdeine lourde

1

Sourdeine lourde

2

Sourdeine lourde

3

Sourdeine lourde

1

ALTO

2

Sourdeine lourde

VOLONCELLE

1

2

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Universal Edition No. 1865

Pierre Boulez "Mémoriale|(... explosante-fixe ... Original)|für Flöte und 8 Instrumente"
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Portfolio Contents

Echoes and RefleCircles

April 2016, Lontano workshop and recording. King's College, London, London, UK.

Antithèse II

February 2017, Concert première: Rob Keeley. St. Davies Room, King's College London, London, UK.

L' Enfant Avec Les Trois Clespydres

June 2017, Caroline Balding and Richard Steggall. King's College London Chapel, London, UK.

Dance Fragments of Windy Three

November 2015, workshop and recording with Caroline Balding. King's College, London, London, UK.

Sacretum

May 2017, EXAUDI vocal ensemble. Recording: St. Peter's Church, London, UK. Funded by Science Gallery London and King's College London. Showcased at the *Blood Series*, exhibition at Science Gallery London.

- *Among the winners of the 2018 Ablaze Records International Choral Composition Competition – Call for Scores. Inclusion in the CD “New Choral Voices, Vol.4” of Ablaze Records. Recording by Coro Volante. Conductor: Brett Scott. Cincinnati, Ohio, USA. Release date: Spring 2020.*

The Horses

June 2017, Recording: Harriet Burns and Horacio López Redondo. Rosslyn Hill Chapel, London, UK.

March 2018, Concert première: Philippa Boyle and Clare Simmonds. St. James Church, London, UK.

May 2018, Concert: Camille Le Bail, Simon Carrey. Salle Cortot, Paris, France

February 2019, Concert: Fanie Antinelou, Apostolos Palios. Kalamata Philharmonic Hall, Kalamata, Greece.

Le Chemin Qui Brille

July 2018, Concert première: Phoenix Ensemble, conductor Roman Kreslenko. Lviv Philharmonic Society Hall, Lviv, Ukraine.

June 2018, Recording: Rowland Sutherland, Stuart King, Mary Dullea, Patrick Dawkins, Rose Redgrave, Clare O' Connell, conductor Darragh Morgan. St. Mary Magdalene Church, London, UK.

May 2018, Recording: L' Ensemble Alternance. Salle Cortot, Paris France.

- *Honorary mention at the 2018 Matan Givol International Composition Competition, Tel Aviv, Israel.*
- *Shortlisted at the 2018 Bruno Maderna International Composition Competition, Lviv, Ukraine.*
- *Shortlisted at the 2018 Kaleidoscope International Competition – Call for Scores as a finalist among 2200 pieces from 78 countries. Los Angeles, California, USA.*
- *Among the winners of the 2018 RMN Classical, International for Chamber Music. Inclusion in the RMN Classical 's CD "Contemporary Chamber Music, Vol. 8", London UK. Release date: April 2019.*

Traces Sur L' Eau

July 2018, Commissioned by the soundSCAPE International Music Festival, Cesena, Italy.

Concert première: Vertixe Sonora. Teatro Comunale di Bologna, Bologna, Italy.

Concert: Vertixe Sonora. Performed twice at the Bruno Maderna Conservatorio, Cesena, Italy.

Roses et Papillons

Spring 2020: Concert première. Ensemble Parallèle, conductor Pierre Mosnier. soloist
Camille Le Bail. Salle Colonne, Paris, France.

Audio CD Recordings

- *Echoes and RefleCircles*, Lontano, conductor: Odaline De La Martinez. King's College, London, London, UK.
- *Antithèse II*, Rob Keeley. St. David's Room, King's College London, London, UK.
- *L' Enfant Avec Les Trois Clespydres*. Caroline Balding and Richard Steggall. King's College London Chapel, London, UK.
- *Dance Fragments of Windy Three*, Caroline Balding. King's College, London, London, UK.
- *Sacretum*, EXAUDI vocal ensemble, conductor: James Weeks. St. Peter's Church, London, UK
- *The Horses*, Harriet Burns and Horacio López Redondo. Rosslyn Hill Chapel, London. UK.
- *Le Chemin Qui Brille*, Rowland Sutherland, Stuart King, Mary Dullea, Patrick Dawkins, Rose Redgrave, Clare O' Connell, conductor: Darragh Morgan. St. Mary Magdalene Church, London, UK.
- *Traces Sur L' Eau*, Vertixe Sonora. Bruno Maderna Conservatorio, Cesena, Italy.

Echoes and ReReCircles

for chamber ensemble

Ion Marmarinos

Echoes and RefleCircles

2016

Clarinet in B flat/Bass Clarinet

Trumpet in B flat

Piano

Accordion

Double Bass

Score in C

Duration: ca. 7 minutes

Original recording by

Lontano, conducted by Odaline de la Martinez, King's College London, London, UK, 2017.

Echoes and Reflections

Ion Marmarinos

[illegible]

Rit.
poco a poco - - - - - ♩ = 65

4

Cl. *mp* *pp* *ff* *pp ff* *molto espres.*

Trpt. *pp* *stem out, molto espres.* *mf* *p mf* *sim. mf* *mf*

Pno. *loco* *pp* *loco* *sforz.*

Accord. *pp* *loco* *pp* *f*

Db. *mp* *pp* *f*

8va

loco

pp *f* *pp* *f*

vib. *vib.*

loco

f

9

a tempo

$\text{♩} = 75$

Cl. sim. ff pp ff

Tpt. mf mf mf mf mf pp

Pno. ff mf pp

Accord. pp f ppp f pp subito

vita

loco

subito

pp

mp pp ff

p f p

3

4

poco rit.

a tempo
♩ = 75

Cl.

pp 5

mf 3

pp

pp

mf

Tpt.

stem in

mf 5

ppd

pp

mf

Pno.

sffz

mp

f

8va⁻

dim

8va⁻

loco

ff

8va⁺

Accord.

(8)⁻

f

5

b

vib

f

pp

vib

5

3

ppp

f

8va⁺

D.b.

f

p

3

p

mf

[illegible]

25

[illegible]

75

The musical score for "The Wind" by Maurice Strakosky is presented for four instruments: B. Cl. (B-flat Clarinet), Tpt. (Trumpet), Pno. (Piano), and Accord. (Accordion). The score is written in 4/4 time and includes various musical notations such as dynamics (p, f, sfz, mp, pp, ppp), articulation (accents, slurs), and performance instructions (vib., sm.).

B. Cl. Part: The B-flat Clarinet part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamics range from *p* to *sfz*.

Tpt. Part: The Trumpet part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamics range from *p* to *sfz*.

Pno. Part: The Piano part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamics range from *p* to *sfz*.

Accord. Part: The Accordion part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamics range from *p* to *sfz*.

poco rit.

B. Cl. *sffz pp* *ff* *mf* *ff* *mp* *ff* *p* *ff* *pp*

Tpt. *sffz pp* *sffz*

Pno. *sffz* *ff* *loco* *Ped. 1/4*

Accord. *mp* *f* *mp* *f* *p* *f* *pp*

Db. *mp* *f* *mp* *f* *p* *f* *pp*

a tempo
♩ = 75

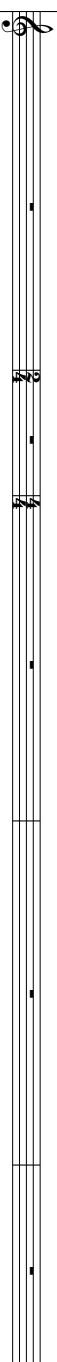
poco rit.

43

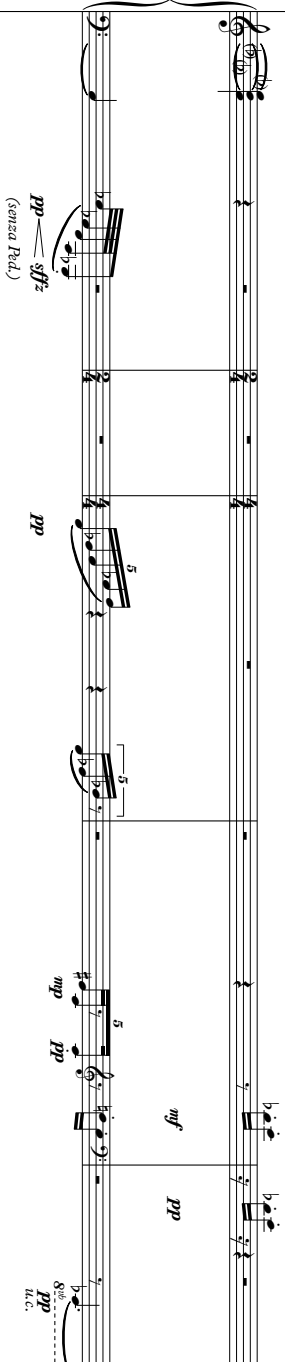
B. Cl.



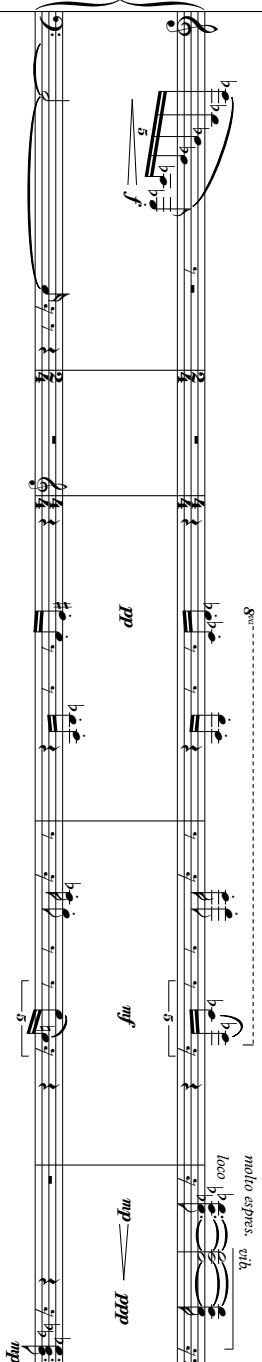
Tpt.



Pno.



Accord.



Db.



[illegible]

12 53

B. Cl. *fff* *molto espres.*

Trp. *mf* *pp*

Pno. *fff* *pp* *molto espres.* *u.c.*

Accord. *f* *p* *sfz* *pp* *ppp* *arco* *mf*

Db.

B. Cl.

Tpt.

harmon mute, stem in

Pno.

Accord.

Db.

pizz.

più mosso

♩. = 90

poco più mosso

♩. = 100

mp

+10 as far as possible

8 $\frac{5}{8}$
tre corde

[illegible]

[illegible]

84

più mosso
♩. = 100

17

Cl. $\text{ppp} < p$ ppp $\text{ppp} < p$ ppp $pp < ff$

Trp. p pp *poco* pp p ppp p ppp

Pno. p ff

u.c. (Ped. 1/4) (Ped. 1/4) (Ped. 1/4)

Accord. pp p ppp p ppp p ff

vib. ff

Db. p ppp ppp p ppp

tre corde
senza Ped.

97 To B. Cl.

Cl. *pp* *ff*

Tpr. *mf* *mute off* *pp* *mf* *pp* *mf*

Pno. *pp* *8va-----1* *loco* *ff* *pp* *8va-----1* *pp < ff*

Accord. *pp* *ff* *pp* *ff* *pp* *ff* *pp < ff*

Db. *p*

19

più mosso
♩. = 120

The first system of the musical score for 'The Song of the Lark' features a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The music begins with a piano (p) dynamic, followed by a crescendo leading to a forte (f) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a bracket and the number '3'. The system concludes with a piano (p) dynamic and a fermata over the final note.

[illegible]

Db

musical score for Db, featuring a bass clef and a key signature of one flat. The score includes dynamic markings *f* and *mf*, and a performance instruction *pizz.* (pizzicato). The notation shows a series of notes and rests across several measures.

[illegible]

22

117 $\text{♩} = 100$

B. Cl.

mf

ff

pp

ff pp

mp

sim.

Tpt.

mf

p

mf

Pno.

8va

vib.

8va

H.C.

pp

mp

pp

Accord.

ff

ppp

p

ff pp

mp

pp

sim.

D.b.

ff

mf

mf

p

mf

p

125 $\text{♩} = 75$

meno mosso
 $\text{♩} = 65$

B. Cl.

sfz p *ff*

harmon mute

Trp.

mp pp

sfz mp *sfz* $p <$

Pno.

mp

pp

ff

(Ped.)

tre corde

loco

loco

loco

Accord.

ppp

ppp

f

ppp

f

Db.

mf pp

ppp

p

mf

ff

sfz *mf*

ff

p

[illegible]

più mosso

138 *tr* To Cl. **♩ = 90** Clarinet in B \flat 25

Musical score for Tuba (Tpu). The score is written on a single staff with a treble clef. It begins with a dynamic marking of *pp* (pianissimo) and a crescendo hairpin. The melody consists of several measures, including a long note with a slur and a crescendo hairpin, followed by a series of eighth and sixteenth notes. The score includes various articulations such as accents, slurs, and breath marks. Dynamics range from *pp* to *f* (forte). The score ends with a final note marked *-V.*

Antithèse II

for piano

Ion Marmarinos

Antithèse II

2016

Piano

Duration: ca. 8:15 minutes

Premiered by Rob Keeley

February 10 2017, St. David's Room, King's College London. London, UK.

Antithèse II

1

Largo
♩ = 45
molto espres.

Ion Marmarinos

System 1 (Measures 1-5): Right hand: *pp*, *mf*, *pp*, *sfz*, *mf*, *mp*. Left hand: *pp*, *mf*. Pedal: *Ped.*, *8va*, *loco*, *8va*, *mf*.

System 2 (Measures 6-8): Right hand: *sfz*, *pp*, *sfz*, *p*, *sfz*. Left hand: *loco*, *sfz*, *p*, *loco*, *p*. Pedal: *(Ped.)*, *8va*, *loco*, *8va*, *p*.

System 3 (Measures 9-10): Right hand: *pp cresc.*, *ff*. Left hand: *senza. Ped.*, *Ped.*, *ff*. Pedal: *senza. Ped.*, *Ped.*, *ff*.

System 4 (Measures 11-15): Right hand: *pp*, *mf*, *pp*, *mf*, *sfz*. Left hand: *senza. Ped.*, *Ped.*, *pp*, *pp*, *sfz*, *mf*. Pedal: *senza. Ped.*, *Ped.*, *pp*, *pp*, *sfz*, *mf*.

31 *ff dim.* *10* *10* *10* *3* *3* *pp* *8va* *3*

senza. Ped. ** Ped.* *sempre*

più mosso $\text{♩} = 45$

34 *8va* *loco* *3* *morendo*

(Ped.)

41 *mp* *ppp* *mf* *ppp*

(Ped.) *Ped.*

48 *mf* *ppp* *f* *ppp*

(Ped.) *Ped.* *Ped.*

più mosso

♩ = 100 - 120

84

5

senza. Ped.

sffz mf sffz p mf sffz p — ff sffz mf sffz p sffz

p

89

mf sffz mf pp mf — ff pp sffz

94

p mp — ff

loco

8va

98

ff — pp sffz mf ff mp — ff

6

102

pp *ff* *pp*

8va

8va

106

f *pp* *pp* *f* *ff* *pp* *sfz* *pp* *sfz* *pp*

loco *loco*

8va

poco rit.

110

pp *sfz* *pp* *ff* *mp* *pp* *sfz*

loco

8va

15va

113

p *sfz* *pp* *pp* *f* *ff* *pp* *sfz* *p* *sfz* *pp* *sfz*

loco

8va

loco

117 7

pp sfz ff pp sfz pp sfz pp

121

ff p pp sfz pp sfz pp sfz pp

125

sfz pp ff pp sfz pp

♩ = 100 - 120
a tempo

128

sfz pp fff 3 3 fff pp

loco

8

131

8va

pp

pp

pp *cresc.* *fff*

loco

134

pp

fff *pp* *cresc.* *fff* *pp*

loco

8va

137

fff *pp* *fff* *p*

140

pp *fff* *pp* *fff* *fff*

loco

8va

L' Enfant Avec Les Trois Clepsydras

for

Violin and Horn

Ion Marmarinos

L' Enfant Avec Les Trois Clepsydres
2017

Violin
Horn

Score in C

Duration: ca. 6:25 minutes

Original recording by
Caroline Balding, Richard Steggall, King's College London Chapel, London, UK, 2017.

1/4 3 + + >

Hrn. 1/4 3 p < sfz

Vln. 1/4 3 f dd sub. f dd

1/8 3 dd

Hrn. 1/8 3 f sub. f

Vln. 1/8 3 ff

rit. (♩ = 60) a tempo

22 3

Hrn. 22 3 dd

Vln. 22 3 ff

1/8 3 dd

Hrn. 1/8 3 f sub. f

Vln. 1/8 3 ff

1/4 3 p

Hrn. 1/4 3 mf

Vln. 1/4 3 p

1/8 3 dd

Hrn. 1/8 3 f

Vln. 1/8 3 ff

L'Enfant Avec Les Trois Clepsydras

L'Enfant Avec Les Trois Clepsydras

L'Enfant Avec Les Trois Clepsydres
Accel. poco a poco

$\text{♩} = 70 - 75$

musical score for Violin (Vln.) and Harp (Hrn.)

Violin (Vln.) part includes measures 57-63, featuring dynamics such as *rit.*, *p*, *ffz*, *p*, *ff*, *mf*, *f*, *pp*, *sub.*, *arco*, *pizz.*, and *ff*. It also includes performance instructions like *gl*, *5*, *3*, *8va*, and *loco*.

Harp (Hrn.) part includes measures 57-63, featuring dynamics such as *rit.*, *p*, *f*, *mf*, *f*, *pp*, *sub.*, *arco*, *pizz.*, and *ff*. It also includes performance instructions like *gl*, *5*, *3*, *8va*, and *loco*.

L'Enfant Avec Les Trois Clepsydres

75

Hn.

p cresc.

75

Vln.

ppp sfz mf

with obsession and persistence

78

Hn.

ff

pizz.

arco

78

Vln.

ff sfz

81

Hn.

mf ff

d

81

Vln.

dd

Detailed description: This page contains a musical score for two instruments, Horn (Hn.) and Violin (Vln.), across three systems. The first system (measures 75-78) features the Horn playing a melodic line with a crescendo and the Violin playing a complex, rapid passage with multiple slurs and triplets. Dynamics range from ppp to mf. The second system (measures 78-81) continues the Horn's melodic line, which becomes more rhythmic and includes a 'pizz.' (pizzicato) section. The Violin continues its rapid passage, with 'arco' (arco) markings. Dynamics include ff and sfz. The third system (measures 81-84) shows the Horn playing a sustained, rhythmic pattern with a crescendo, while the Violin plays a similar but more complex pattern. Dynamics include mf, ff, and dd (fortissimo). The overall mood is intense and obsessive, as indicated by the text 'with obsession and persistence'.

Dance Fragments of a Windy *Three*

for
violin

Ion Marmarinos

Dance Fragments of a Windy Three
2015

Violin

Duration: ca. 5.30 minutes

Original recording by Caroline Balding, King's College London, UK, 2016.

Dance Fragments of a Windy Three

Violin

Ion Marmarinos

Andante

$\text{♩} = 60$
molto espr.

ricochet
while
in
gliss.



meno mosso

(Tempo II)
 $\text{♩} = 40$

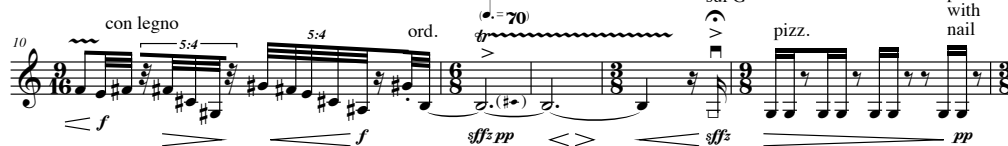


più mosso

(Tempo III)
 $\text{♩} = 70$

behind
the
bridge
sul G

pizz.
with
nail



meno mosso

(Tempo II)



Dance Fragments of a Windy Three

Tempo I
arco
molto espr.

Rit. poco a poco
a tempo II
con legno

ord.
5:4
pizz.
mf

ad. lib.

gl.
mf
5:4
pp
con anima
sfz p < f mp

più mosso
(Tempo III)

gl.
f
sfz sfz p
p
f
ppp
sul tasto

ord.
Tempo I

ff > p
ff > p
sfz pp

con anima

pp
sfz
pp

meno mosso
(Tempo II)
pizz.
while
in
gliss.
gl.
pizz.

f
3
3
3
pp
5:4
5:4
sfz

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 22 with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Tempo I' with the instruction 'arco molto espr.'. The music features various dynamics including ppp, mp, f, and mf, along with articulation marks like accents and slurs. A 'Rit. poco a poco' (rhythm gradually slowing down) is indicated, followed by a change to 'a tempo II con legno' (return to tempo II with wood). The time signature changes to 2/4, then 3/8, and back to 2/4. A 5:4 ratio is noted above the staff. The score includes several triplets and glissando markings. At measure 26, the tempo is 'ad. lib.' (ad libitum). The music continues with a 'più mosso' (faster) section marked '(Tempo III)' at measure 29, where the time signature changes to 3/8 and then 6/8. The tempo returns to 'Tempo I' at measure 34, with the time signature changing to 3/4. The score concludes at measure 45 with a 'meno mosso' (less fast) section marked '(Tempo II)', where the time signature changes to 2/4 and then 3/4. The final instruction is 'pizz.' (pizzicato).

[illegible]

[illegible]

Dance Fragments of a Windy Three

più mosso
(Tempo III)

sul D

Arp.

sul E
(alternate)

ad. lib.
molto espr.

104

ff > *pp* *fff* <

109

con legno

7:6

ord.

7:4

sul tasto

sfz *ppp*

111

molto espr.

ord.

pizz.

arco

gl.

morendo *ff*

behind
the
bridge
sul G

SACRETUM

for

vocal ensemble

Ion Marmarinos

Sacretum

2017

Vocal Ensmble

Two sopranos and two mezzos

Unpublished text

Duration: ca. 7.30 minutes

Supported by Science Gallery London and King's College London
in terms of the 2017 *Blood Series* Festival in London.

Original recording by

EXAUDI vocal ensemble, conducted by James Weeks, London, UK, 2017.

Recording used at the exhibition in combination with 3D art installation.

Winner at the 2019 Ablaze Records international competition
of New Choral Voices Series CD, Vol. 4.

Second recording

by Coro Volante, conducted by Brett Scott, Cincinnati, Ohio, USA, 2020.

SACRETUM

Text by

Audrey Ardern - Jones, OBE

Text was set and adjusted freely

*Shame and guilt and clots and pains
Tears and hurt and fear and stains*

*Coils and caps and apps and pills
Love and sex and fun and thrills*

*Liberation and salvation
menstruation and damnation*

*No babies no babies no babies
No worries no worries no worries*

*And yet and yet and yet
And yet and yet and yet*

*Go home to your mother's womb
To the days of shed eggs
To the days of timings
To the days of thermometers*

*Take away the stigma
Take away the curse
Take away my moods
Take away my inhibitions*

*Go home now to celebrate day
Take up the morning pill
Take up the night pill
Take up nights for night's sake*

*Count in the caps and the apps
Count up the pills and the coils
Count up freedom and sex
Count up no babies no babies*

Evolution

*dates, timings – the sounds of clocks, tick tack
seconds ticking, minutes passing, hours in days;
rhythms of a blood river, eggs floating inside oceans
pains of ovulation, mood swings like tempests
breaths of desire, longing, wanting, waiting,
sex, real love*

*the coil, the cap, the condom, the sixties pill,
freedom, exaltation, spontaneity, loose winds blowing;
Humane Vitae – dignity, silence, brick walls in confession,
cervical cancers, thrombosis; back tracks in new apps,
women counting, watches with timings, Woman's Calendar, Period Pace and Glow.*

*A river
a daughter of Eve
ancient and female
bright as the red edge of the sun
for some it comes each month
for some it changes course*

*Take away stigma
Take away the curse
Take away my moods*

*Coils and pills and caps
and new age apps
liberation and celebration*

SACRETUM

Audrey Ardern - Jones

Andante

Ion Marmarinos

Soprano $\text{♩} = 65$

f *p* *f* *sub.* *f* *p*

stig - ma stig ma stig stig stig

Soprano

p *f* *f* *p* *f*

and fear and clots and fear and caps

Mezzo-soprano

p *f* *p* *f* *f* *p*

stig - ma stig - ma stig - ma stig - ma stig - ma stig stig - ma ma

Mezzo-soprano

p *f* *f* *f*

and fear and fear and clots and caps



S.

p *f* *p*

stig stig ah ah ah ah ah yet yet yet yet yet pain shame ah ah

molto espr.

S.

mf *mf*

A ri - - ver a daugh - (ter)

M-S.

p *f* *p*

ma ma ah ah ah ah and stig - ma stig ah ah ah

M-S.

p *f* *p*

and and and yet pain shame ah

7

f sub. *p sub.* *p*

S. ah ah ah ah ah stig - ma ah ah ah ah ah

mf

S. ter of Eve an - cient and fe - male

p *p*

M-S. ah ah ah ah ah ah no ba - (bies)

f sub. *p*

M-S. ah ah ah and yet ah ah ah ah ah ah ah ah



10

p *p* *f*

S. ah ah ah ah ah ah ah ah no ba-bies and clots

mf *p* *f*

S. bright as the red edge of the sun no wor-ries and clots

p *f*

M-S. bies ba-bies ah love and sex no ba-bies and clots

p *p* *f*

M-S. ah ah ah ah ah ah ah no wor-ries and clots

15

3 13

S. *p* *mf* *p*
and fun and guilt tick tack

S. *mf espr.* *mf espr.*
for some_ it comes each month____ for some_ it chang - es course____

M-S. *p* *mf*
love and sex and fun and

M-S. *p* *mf*
and pain and guilt



17

S. *sub.* *f* *f* *p* *p*
tick tack tick tack and yet ah ah ah love_____

S. *sub.* *p* *f* *f* *p*
____ tick and yet ah a- wai-ting long

M-S. *p* *sub.* *f* *f* *p*
shame and guilt and clots and ah a- wai-ting long - ing ah__

M-S. *sub.* *p* *f* *f* *p*
tick tack tick tack and ah a wait-ing long - ing want-ing long - ing ah__

7 36

f *p* *p*

S. the six - ties pill thrill watch - es tick tick

f *p* *poco* *f*

S. want - ing re - al love Hu - ma - nae

f *p* *poco* *f*

M-S. - mings want - ing re - al love Hu - ma - nae

f *p* *poco* *f*

M-S. - mings want - ing re - al love Hu - ma - nae



più mosso

♩. = 80

40

p *f* *sub.* *f*

S. the sound of clocks and pills and fear yet

p *mf* *sub.* *sfz*

S. Vi - tae ba - bies ba - bies fear yet

p *sub.* *f*

M-S. Vi - tae and apps and tear and pills and fear yet

p *f*

M-S. Vi - tae fear and yet

meno mosso $\text{♩} = 60$ **più mosso** $\text{♩} = 80$ 8

S. *p* *mp*
 Float-ing in - side oh long - ing wait - ing want - ing

S. - - -

M-S. *p* *f*
 Float-ing in - side o-ceans tick tack tick tack tick tack tick tack tick tack tick

M-S. *p* *f*
 tick tack tick tack tick tack tick tack tick tack tick

≡

meno mosso $\text{♩} = 60$ **più mosso** $\text{♩} = 80$

S. *p* *mp*
 pain___ of o - vu - la - tion ba-bies wor-ries ba-bies

S. *p* *mp*
 pain___ of o - vu - la - tion clots tears___ fear shame

M-S. *mp*
 and clots tears___ fear shame

M-S. *p*
 ba-bies ba-bies wor-ries ba-bies

meno mosso

♩ = 60

50

S. *p* *f* *p espr.* *f* *p*
 ba - bies wor-ries tick tick tack tick brick walls in con - fes - (sion)

S. *f* *p*
 stain moods sex brick re - (al)

M-S. *f*
 stain moods sex brick

M-S. *f sub.*
 ba-bies wor-ries tick tick tack tick brick

**più mosso**

♩ = 80

54

S. *p* *f* *p* *f sub.* *p* *f* *p* *f* *p*
 sion ah wor-ries ba-bies ba long - ing take a-way a wait - (ing)

S. *p* *f* *p* *f sub.* *p* *f*
 - al love ba - bies wor-ries ba-bies ba-bies take a-way a- way

M-S. *f* *p* *f* *p* *f* *p*
 ah ah ah ah ah take a-way a-way wait - (ing)

M-S. *p* *f* *p* *f sub.* *p* *f* *p* *f*
 love wor-ries ba-bies ba long - ing take a-way a-way

meno mosso

$\text{♩} = 45$

10

58 *f* *p* *f* *p* *f* *p* *f* *p*

S. - ing ah ah love month sex apps fun caps

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

S. a wait - - ing blood and and and and and

f *f* *p* *f* *p* *p* *f* *p* *f* *p*

M-S. ing a wait - - ing pe - riod fun caps yet shame

f *p* *f* *p* *p* *f* *p* *f* *p*

M-S. ah ah love month pe - riod and and shame



62 *p* *mf* *p* *f* *p* *gliss.* *gliss.*

S. *whisper* *gliss.* *gliss.*
sung erotically and sensually
guilt clots guilt clock and pace and yet ah ah ah ah breaths__

p *mf* *p* *p* *p*

S. and and and and and and and yet and yet for some

p *mf* *p* *mf* *whisper* *f*

M-S. and and and and pace glow ah ah

p *mf* *p* *mf* *p* *whisper* *f*

M-S. guilt clock and pace glow and yet ah ah

11

66 *gliss.* *p* *mf* *p* *gliss.*

S. re-al love a ri - ver

S. it comes each month for some_ it chang - es course a daugh-ter of

M-S.

M-S.



71 *gliss.* *pp* *< sfz* *pp* *mf* *p* *p* *gliss.* *gliss.*

S. an - cient and fe- male_ a daugh - ter of Eve_ for

S. Eve_ an - cient and fe-male bright_ sex of_ tears_ and hurt and fear

M-S.

M-S.

75 *mf* *gliss.* *p* *<mf>* *p* **cresc.** *p* *gliss.* *mf* 12

S. some it comes each month of Eve

S. *p* *f* *p* **cresc.** li - be - ra - tion for some it comes each month for some

M-S. *sung mp cresc.* take a-way my

M-S. *sung sfz mp ff* yet take a - way my moods



più mosso
♩ = 65

78 *ff* *p* *p* *p* way the the clots the caps ah ah ah ah ah ah ah

S. (cresc.) *ff* *p* — it chan ges course the blood the fun

M-S. (cresc.) *ff* *f* *mf* *p* stig - ma take the the curse the pill the clock the date ah ah ah ah ah the

M-S. *p* *ff* *mf* *p* chan-ges course the guilt the

13 80

S. *p* ah ah ah ah *f* *sub. p* ah ah ah ah *f* *sub. p* ah ah *f* ah ah ah ah ah ah ah ah

S. *p* ah ah ah ah *f* *sub. p* ah ah ah ah *p* ah ah *f* ah ah ah ah ah ah ah ah

M-S. *p f* days of ah ah ah *p* ti - - - -

M-S. *p* days of ti - - - -



83

S. *f* ah ah ah ah breaths ah *p* ah ah ah oh *f* wan-ting re - al *sub. p* love love

S. *p* the count-ing of *sfz* breaths *f* ah ah ah ah oh *f* love love *p*

M-S. *f* mings breaths ah ah ah ah oh *f* love love *p*

M-S. *f* mings ah ah ah ah *f* love love *p*

88

S. *mf* *p* *f* *p* *p* *f* *sub.* *whisper*
 — pe - ri - od pace and glow — Hu - ma - nae Vi - tae *mp* 14

S. *p* *sub.* *mf* *p* *f* *p* *p* *f* *whisper*
 — love — pe - ri - od pace and glow — Hu - ma - nae Vi - tae *mp*

M-S. *mf* *p* *f* *p* *p* *f* *whisper*
 — pe - ri - od pace and glow — Hu - ma - nae Vi - tae *mp*

M-S. *mf* *p* *f* *p* *p* *f* *whisper*
 — pe - ri - od pace and glow — Hu - ma - nae Vi - tae *mp*

The Horses

for

Soprano and Piano

Ion Marmarinos

The Horses

2016 - 2017

Soprano

Piano

Duration: ca. 9.30 minutes

Premiered by Philippa Boyle and Clare Simmonds

27 March 2018, St. James Church, London, UK.

Additional performances by

Camille Le Bail and Simon Carrey, 9 May 2018, Salle Cortot, Paris. France.

Fanie Antonelou and Apostolos Palios, 16 February 2019, Kalamata Philharmonic Hall, Greece.

Original recording by

Harriet Burns and Horacio Lopez Redondo, Rosslyn Hill Chapel, London, UK, 2017.

The Horses

Ted Hughes

I climbed through woods in the hour-before dawn dark.
Evil air, a frost-making stillness,

Not a leaf, not a bird-
A world cast in frost. I came out above the wood

Where my breath left tortuous statues in the iron light.
But the valleys were draining the darkness

Till the moorline - blackening dregs of the brightening grey-
Halved the sky ahead. And I saw the horses:

Huge in the dense grey - ten together -
Megalithic-still. They breathed, making no move,

With draped manes and tilted hind-hooves,
making no sound.

I passed: not one snorted or jerked its head.
Grey silent fragments

Of grey silent world.

I listened in emptiness on the moor-ridge.
The curlew's tear turned its edge on the silence.

Slowly detail leafed from the darkness. Then the sun
Orange, red, red erupted

Silently, and splitting to its core tore and flung cloud,
Shook the gulf open, showed blue,

And the big planets hanging-
I turned

Stumbling in the fever of a dream, down towards
The dark woods, from the kindling tops,

And came to the horses.
There, still they stood,
But now steaming and glistening under the flow of light,

Their draped stone manes, their tilted hind-hooves
Stirring under a thaw while all around them

The frost showed its fires. But still they made no sound.
Not one snorted or stamped.

Their hung heads patient as the horizons,
High over valleys, in the red levelling rays-

In din of the crowded streets, going among the years, the faces,
May I still meet my memory in so lonely a place

Between the streams and the red clouds, hearing curlews,
Hearing the horizons endure.

Rubato

(♩ = 80)

Andante

legato

Ion Marmarinos

Ted Hughes

♩ = 140

6

Spr. *p* *f* spoken whisper sung

E - vil air a frost ma - king still - ness, Not a leaf not

Pno. *pp* *pp* *sfz*

Red. *

16

Spr. *sfz* *f*

Where my breath left tor-tu-ous sta - tues in the i - ron___ light. But the val - leys

Pno. *pp* *sfz*

Ped. *

♩ = 90
a tempo
pp cresc.

21

Spr. *pp* *mp* *pp* *pp cresc.* 2

were drai - ning the dark - ness Till the moor - line bla - cke - ning dregs

Pno. *pp* *loco* *poco* *pp* *pp*

Ped. *

26

Spr. *(cresc.)* *f* *mf*

of the bright' - ning grey Halved the sky

Pno. *cresc.* *f* *mf* *cresc.*

(senza Ped.) *Ped.*

29

Spr. *ff* *mf*

a - head. And I saw the hor - ses: Huge

Pno. *(cresc.)* *norm. arp.* *norm. arp.* *loco*

(Ped.) *ff* *(loco)* *(loco)* *mf* *(senza Ped.)*

* *Ped.* * *Ped.* *

32

Spr. *senza vib.*

in the dense grey Ten to - ge - ther Me - ga - li - thic still.

Pno. *pp* *mp* *loco* *mp*

37 *molto vib.* *p* *sfz* *pp* *senza vib.* *ord.* *p*

Spr. They _____ breathed _____ ma - king no move _____ With _____ draped manes

Pno. *f* *mp* *sfz* *pp* *ppp* *p*

loco *8va* *u.c.* *tre corde*

42 *poco.* *pp* *senza vib.* *ord.* *pp*

Spr. and til - ted hind hooves, Ma - king no sound _____ I passed:

Pno. *dim.* *ppp* *pp* *loco* *u.c.* *(loco)*

47 *meno mosso* *♩ = 80* *mp*

Spr. _____ not _____ one _____ snor - ted or jerked its _____ head. Grey _____ si - lent

Pno. *pp* *loco* *pp* *tre corde* *loco* *Ped.*

52 *poco rit.* *senza vib.* *pp* *ord.* *mp*

Spr. frag - ments of grey _____ si - lent _____ world. I _____ li - stened

Pno. *pp* *(Ped.)* *** *Ped.* ***

56 *senza vib.* *ord.* *f*

Spr. in em - - pti - ness on the moor - ridge. The cur - lew's tear

Pno. *pp* *mp* *p* *3* *3*

Ped. *

61 *mp* *pp* *p*

Spr. turned its edge on the si - lence. Slow - ly de - tail leafed

Pno. *pp* *ppp* *pp* *loco* *loco* *Ped.* *

66 *a tempo* ♩ = 90

Spr. from the dark - ness.

Pno. *pp* *legato*

70

Spr.

Pno.

78 *pp cresc.*

Spr. Si - lent - ly, and split - ting to its core _____ tore and flung

Pno. *pp cresc.*

82

ff *ppp* *sffz* *f* *mp dim.*

molto vib.

rit. poco a poco

Spr. cloud Shook the gulf o - pen, showed blue, And the

tremolo ad lib.

ff *pp* *sffz* *p*

(loco)

Pno.

Soprano (Spr.)

87 (dim.) *gliss.* *pp* $\text{♩} = 60$ *accel. poco a poco* *pp* *mp* $\text{♩} = 80$

big pla - nets han - ging I turned Stum - bling in

Piano (Pno.)

ppp *mp* *8va* *Ped. loco u.c.* *

92 *poco* *mp* *pp*

Spr. the fe - - - - ver of a dream

Pno. (8) *loco* *p* *mf* *

(loco)
(Ped.)

95 *p* *3* *p*

Spr. down to - wards The dark woods, from the

Pno. *pp*

p
tre corde
(senza Ped.)

99 *ff* *> pp* *a tempo* *f*

Spr. kind - ling tops And came to the hor - (ses)

Pno. *ff* *f* *3* *3* *3* *3* *8va* *norm. arp.* *norm. arp.* *(loco)* *(loco)* *Ped.* *

103 *sfz* *p* *mf*

Spr. ses There, still they stood But now stea - ming

Pno. *loco* *legato* *mf* *f* *

7 107

Spr. and gli - - - st'ring the flow

Pno.

meno mosso
♩ = 80

109

Spr. of light,

Pno.

f

pp (loco)

molto espres. loco

Ped. * Ped.

a tempo
♩ = 90

116

Spr. Their draped stone manes, their til - ted hind hooves Stir - ring un - der

Pno.

mp *pp*

pp poco

molto rit. very hauntingly pp

(Ped.) * u.c. Ped. u.c. *

Rubato

123

Spr. a thaw___ while all___ a - round them___

Pno.

pp *loco*

pp

f

p Ped. tres corde

Ped. u.c. * Ped. *

a tempo

$\text{♩} = 90$

8

129 *ff* *pp* senza vib. ord.

Spr. The frost showed its fires. But still they made no sound. Not one snor - ted or stamped

Pno. *8va* *loco* *fffz* *ppp* *fffz* *ppp* *u.c.*

136 $\text{♩} = 60$ accel. poco a poco $\text{♩} = 90$ a tempo *mf*

Spr. Their hung heads

Pno. *legato* *ppp* *mp* *u.c.* tre corde

140 *pp* *mf*

Spr. pa - tient as the ho - ri - zons, High o - - (ver)

Pno. *pp* *mf*

144 *mf* *ff* *pp*

Spr. ver val - leys in the red le - vel - ling rays In din of

Pno. *mf* *ff* *pp* *8va* *loco*

9 148

Spr. *pp* *f*
the crow - ded streets, go - ing a - mong the years,

Pno. *loco* *pp*

152

Spr. *f* *f* *f*
the fa - ces, May I still meet my me - mo - (ry)

Pno. *loco* *sfz* *sffz* *f* *ff*

156

Spr. *mf* *ppp* *mp* *cresc.*
ry in so lone - ly a place. be - tween the streams and

Pno. *mf* *pp* *ff* *mp cresc.*

rit. poco a poco *a tempo* ♩ = 90

162

Spr. *f* *pp*
the red clouds. Hea - ring cur - lews, Hea - ring the ho - ri - zons en - dure

Pno. *f cresc.* *fff*

rit. poco a poco ♩ = 80 *senza vib. with exhaustion and monotonously*

Le Chemin Qui Brille

pour

ensemble de chambre

Ion Marmarinos

Le Chemin Qui Brille 2018

Flûte
Clarinete
Piano
Violon
Alto
Violoncelle

La partition est notée en sons réels

Durée: 8 minutes

Création mondiale par The Phoenix Ensemble
Dirigée par Roman Kreslenko
18 juillet 2018, Lviv Philharmonic Hall, Lviv, Ukraine.

Enregistrement original par L'Ensemble Alternance, Salle Cortot, Paris, 2018.
Enregistrements ultérieurs:
Rowland Sutherland, Stuart King, Mary Dullea, Patrick Dawkins, Rose Redgrave, Clare O'Connell,
dirigée par Darragh Morgan, Église Sainte Marie Madeleine, Londres, Royaume-Uni, 2018.

Lauréat à l'édition 2019 du concours international RMN Chamber Music Recordings, Londres, Royaume Uni.

Sélection officielle à la finale à l'édition 2018 de Kaleidoscope concours international, Californie, États - Unis.

Sélection officielle à la finale à l'édition 2018 du concours international de composition Bruno Maderna, Lviv, Ukraine.

Sélection honorifique à l'édition 2018 du concours international de composition Matan Givoli, Tel Aviv, Israël.

Le Chemin Qui Brille

1

Ion Marmarinos

animé et avec exploration

 $j = 70$

The image shows the first system of a musical score for 'The Firebird Suite, Op. 181, No. 1, Introduction' by Igor Stravinsky. The score is written for a full orchestra and includes parts for Flute, Clarinet in Bb, Piano, Violin, Viola, and Violoncello. The music is in 4/4 time and features a variety of dynamics and articulations.

Flute: The flute part begins with a *sffz* (sforzando) dynamic, followed by a *p* (piano) dynamic. It includes a *legato* section and a *loco* (local) section.

Clarinet in Bb: The clarinet part begins with a *sffz* dynamic, followed by a *p* dynamic. It includes a *legato* section and a *loco* section.

Piano: The piano part begins with a *sffz* dynamic, followed by a *p* dynamic. It includes a *legato* section and a *loco* section.

Violin: The violin part begins with a *sffz* dynamic, followed by a *pizz.* (pizzicato) section.

Viola: The viola part begins with a *sffz* dynamic, followed by a *pizz.* section.

Violoncello: The violoncello part begins with a *sffz* dynamic, followed by a *pizz.* section.

The score is written in 4/4 time and features a variety of dynamics and articulations. The first system includes a *sffz* (sforzando) dynamic, followed by a *p* (piano) dynamic. The second system includes a *legato* section and a *loco* (local) section. The third system includes a *legato* section and a *loco* section. The fourth system includes a *legato* section and a *loco* section. The fifth system includes a *legato* section and a *loco* section. The sixth system includes a *legato* section and a *loco* section. The seventh system includes a *legato* section and a *loco* section. The eighth system includes a *legato* section and a *loco* section. The ninth system includes a *legato* section and a *loco* section. The tenth system includes a *legato* section and a *loco* section.

meno mosso

$\text{♩} = 60$

poco

p

poco

f

p

a tempo

$\text{♩} = 70$

p 3rd

poco *f*

p

legato

8^{va}

p

p

loco

senza Ped.

*

sul D
arco

pp

pp

sul C
arco

pp

pp

poco

poco

molto espress.
arco

p

f

pp

meno mosso

$\text{♩} = 60$

5

Fl. *f* *15*

Cl. *mf* *f*

Pro. *f* *p* *3* *espress.* *pp*

Vln. *pp* *mf* *6* *sul E* *p* *mf* *3* *sul A* *p* *sul D* *p*

Vla. *mf* *3* *pp* *f* *3* *sul D* *p*

Vc. *pp*

senza Ped. *

19

Fl.

f *5* *pp*

Cl.

f *pp* *poco* *p* *can.* *molto espress.* *3* *pp* *< f* *sffz* *f*

Pno.

sffz *f*

Vln.

f *gliss.* *ord.* *sul pont.* *ord.* *mf can.* *sul pont.* *pp* *< f* *sffz* *pizz.*

Vla.

f *gliss.* *ord.* *sul pont.* *ord.* *pp* *< f* *sffz* *pizz.*

Vc.

f *gliss.* *ord.* *sul pont.* *ord.* *pp* *< f* *sffz* *pizz.*

20

7 = 55

mc

8

a tempo
♩ = 70

meno mosso
♩ = 55

Fl. 27 *gliss.* *mf* *ppp* *f* *mp* *p* *poco*

Cl. *gliss.* *mf* *ppp* *f* *duu* *f* *d*

Pno. *legato* *8^{va}* *loco* *f* *8^{va}* *pp* *u.c.* *res corde* *molto espress.* *p* *3 cant.*

Vln. *gliss.* *mf* *ppp* *ord.*

Vla. *gliss.* *mf* *ppp* *ord.*

Vc. *ord.*

30

Fl. *p* *gliss.* *mf* *p* *poco* *p* *gliss.* *pp* *pp*

Cl. *ppp* *poco* *p* *poco* *pp* *gliss.*

Pno. *espress.* *loco* *mf* *p* *cant.* *3* *3* *pp* *poco* *pp* *8^{va}* *14^{cl.}* *senza Ped.* *sul A arco* *sul D* *gliss.* *pp*

Vln. *sul A* *gliss.* *pp* *pizz.* *p* *pizz.* *ord. arco* *espress.* *p* *pizz.* *pp* *sul A arco* *sul C* *gliss.* *pp*

Vla. *pizz.* *p* *pizz.* *espress.* *p* *pizz.* *pp* *pp*

Vc. *p* *p*

10 Fl. *sfz* *pp* *< sfz* *mp* *espress.* *p* *poco* *p* *poco*

Cl. *sfz* *pp* *< sfz* *p* *poco*

Pno. *f* *p* *loco* *p* *loco* *p* *poco*

Vln. *sfz* *pp* *< sfz* *pp* *gliss.* *gliss.* *gliss.*

Vla. *sfz* *pp* *sul D* *sul G* *pp* *gliss.* *gliss.* *gliss.*

Vc. *sfz* *pp* *pizz.* *arco* *molto espress.* *ord.* *p cant.* *pp*

senza Ped. *8va* *10* *8va* *10*

$$12 \quad 41 \quad \bullet = 45$$

più mosso

$\text{♩} = 65$

a tempo

$\text{♩} = 65$

14 $\text{♩} = 65$

Fl. *pp* *mf cant.* *molto espress.* *p* *mf cant.* *ff* *pp*

Cl. *pp* *mf cant.* *molto espress.* *pp* *mf* *ff* *pp*

Pno. *pp* *ff* *ppp*

Vln. *pp* *gliss.* *ord.* *loco* *pp* *ppp*

Vla. *pp* *sul pont.* *glissandi* *sul A* *f* *pp* *ord.* *loco* *pp* *ppp*

Vc. *ppp* *sul G* *arco* *gliss.* *pp*

8va *senza Ped.* *u.c.*

tr. croce *sul pont.* *glissandi* *sul E* *8va*

55

poco rit.

$\text{♩} = 65$
a tempo

Fl. *pp* 3 *sffz* *p < f p*

Cl. *mp* 3 *pp* 6 *sffz* *p* 3 *< f*

Pno. *pp* 3 *loco* *ppp* *loco* *u.c.* *loco* *f* *mp* *senza Ped.* *Tres corde* *ord. arco* *sul A* *pp < f p*

Vln. *mf* 3 *pp* *glissandi sul pont. sul E b* *gliss.* *pp* 3 *sffz* *pizz.* *ord. arco* *pp < f p*

Vla. *pp* *glissandi sul pont. sul A* *pp* *sffz* *pizz.* *ord. arco* *pp < f*

Vc. *pp* *senza sord. sul C sul pont.* *ord.* *sffz* *ff* *> p*

[illegible]

79

Fl. *pp* *mf* *p* *poco* *pp* *p* *f*

Cl. *p* *poco* *pp* *p* *f*

21

Pro. *p* *mf*

(220) *(u.c.)* *mes crotte*

Vln. *poco vib.* *sul G* *pp* *mf* *sul D* *gliss.* *poco*

Vla. *sul D* *gliss.* *pp* *mf* *sul D* *gliss.* *poco*

Vc. *sul D* *gliss.* *pp* *mf* *sul D* *gliss.* *poco*

[illegible]

88

Fl. I. *pp*

Cl. *pp*

Pno. *8va* *(legato)* *10* *10* *5*

Vln. I. *pp* *glissandi sul E sul pont.* *6*

Vln. II. *pp* *gliss.* *gliss.* *8*

Vla. *pp* *poco*

Vc. *pp* *poco*

mf *molto espress.* *ord.*

24 91

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

p

ppp

p

ppp

sffz

pp

8va

loco

f

*appuyez sur
cluster sans son*

*Sost.
920*

u.c.

24 91

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

p

ppp

p

ppp

sffz

pp

8va

loco

f

*appuyez sur
cluster sans son*

*Sost.
920*

u.c.

Traces Sur L' Eau

for

chamber ensemble

Ion Marmarinos

Traces Sur L' Eau
2018

Flute (doubling with piccolo)
Soprano saxophone
Violin
Cello

Score in C

Duration: ca. 8 minutes

Commissioned by the soundSCAPE festival.

Premiered by the Vertixe Sonora Ensemble
15 July 2018, Bruno Maderna Conservatorio, Cesena, Italy.

Additional performances by
Vertixe Sonora, 16 July 2018, Teatro Comunale di Bologna, Italy.

[illegible]

[illegible]

meno mosso
♩ = 45

4

Fl. *ff* 3 *f* 5 *ff* *p* *ord.* 3 *poco* *p* *ff* *arco* 3 *alliss.* *p*

Sop. Sax. *f* *pp* *ord.* *poco* *pizz.* *f* *arco* 3 *pizz.* *arco* 3 *ppp*

Vln. *ord.* *pp* *ppp* *pizz.* *f* *pizz.* *arco* 3 *ppp*

Vc. *sul D* *arco* *ord.* *pp* *sul G* *sul D* *pp* *sffz* *pizz.* *arco* 3 *sffz* *mp* *pp*

a tempo
♩ = 70

37

Fl. *ff* 3 5 5 *ff* 5 *ff* *p* *sub.*

Sop. Sax. *pp* 3-3-3 *f* *ff* 3-3 *f* 3 *mp* *pp* *p*

Vln. *molto espress.* *arco* 3 *f* *pp* *mp* *pp* *sul A* 3 *mf* *pp* *p*

Vc. *pp* *mf cant.* 3 3 3 *f* *sul D* 3 *mf* *pp* *p*

42

Fl. *pp* *poco* *f* *ff* *p* *3* *gliss.* *ppp* *poco* *vib.* *p* *ff* *ord.* *ff* *p* *ff* *5*

Sop. Sax. *pp* *poco* *f* *pp* *poco* *vib.* *pp* *ord.* *ffz* *p* *ffz* *p*

Vln. *espress.* *ff* *pp* *sub.* *poco* *pp* *sul A* *pizz.* *sul D* *arco* *pp* *pizz.* *sffz*

Vc. *pp* *poco* *pp* *sul A* *pp* *sul D* *pizz.* *sul G* *sffz* *pizz.* *sffz*

49

Fl. *p* *ff* *mf* *pp* *poco* *non vib.* *pp* *ord.* *ff* *pp* *ord.* *ff* *3*

Sop. Sax. *ff* *pp* *poco* *pp* *non vib.* *pp* *ord.* *sffz* *p* *ff* *3*

Vln. *mp* *arco* *pp* *espress.* *pp* *sul A* *non vib.* *f* *ord.* *3*

Vc. *mp* *espress.* *ppp* *mp* *cant.* *pp* *sul D* *f* *pp* *ord.* *3*

meno mosso *♩ = 45*

6

a tempo
♩ = 70

5.4

Fl.

Sop. Sax.

Vln.

Vc.

espress.
pp 3

f
pp *sub* 3

pp

gliss.
poco

f 3

pp 3

pp 3

espress.
pp 3

p *f* > *pp*

pp

espress. 3 *sul D*

sul A 8

poco rit.

♩ = 65

5.9

Fl.

Sop. Sax.

Vln.

Vc.

gliss.
pp 3

pp < *ff* 3

pp

f 3

espress. 3 *poco*

pp

f

espress. 3

ppp < *mf* 3

espress. 3

p < *ff* 3

ff *pp*

[illegible]

a tempo
♩ = 70

Picc.

Sop. Sax.

Vln.

Vc.

89

5

3

5

p

f

espress.

pp

ff

ppp

Roses Et Papillons

for

mezzo - soprano

and

orchestra

Ion Marmarinos

Roses Et Papillons

2018

for orchestra and mezzo - soprano

1 piccolo
1 flute
1 oboe
1 English horn
1 B flat clarinet
1 E flat clarinet
1 bassoon

1 horn in F
1 C trumpet
1 trombone
1 tuba

Percussion - 1 player:

bass drum
triangle
vibraphone
chimes

1 harp

1 mezzo - soprano

1st violins: 6
2nd violins: 4
violas: 4
cellos: 4
double basses: 2

Score in C

Duration: ca. 9 minutes

Roses et Papillons

Victor Hugo

Roses et papillons, la tombe nous rassemble
Tôt ou tard.
Pourquoi l'attendre, dis? Veux-tu pas vivre ensemble
Quelque part?

Quelque part dans les airs, si c' est là que se berce
Ton essor!
Aux champs, si c' est aux champs que ton calice verse
Son trésor!

Où tu voudras! Qu' importe! Oui, que tu sois haleine
Ou couleur,
Papillon rayonnant; corolle à demi pleine,
Aile ou fleur!

Vivre ensemble, d' abord! C' est le bien nécessaire
Et réel!
Après on peut choisir au hasard, ou la terre
Ou le ciel!

Roses Et Papillons

1

Victor Hugo

più mosso

Ion Marmarinos

molto dolce e con delicatezza
♩ = 45

più mosso
♩ = 55

Piccolo
Flute
Oboe
English Horn
Clarinet in E♭
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Percussion
Vibraphone
Harp
Mezzo-soprano
Violin I
Violin II
Viola
Violoncello
Double Bass

pp *< mp* *pp* *mp* *pp* *f* *p*

pp *< mp* *ppp* *mp* *ppp* *f* *pp < mp*

mp *mf* *p* *ff*

sord.
sul E
ppp *< mp > ppp* *< mp > ppp* *mp* *ppp*

sord.
sul E
ppp *< mp > ppp* *< mp > ppp* *mp* *ppp* *sfz*

sord.
pizz.
sul D
sul G
sfz

sord.
pizz.

pizz.
mf

9

Picc. *mf* *gliss.*

Fl. *pp* *sfz* *pp* *poco* *pp* *poco* *pp*

Ob. *mf* *poco* *pp* *poco* *pp* *poco* *pp*

Eng. Hn. *p* *poco* *pp* *poco* *pp* *poco* *pp*

E♭ Cl. *pppp* *mp*

Cl. *pp* *p* *mf* *pp* *poco* *pp* *poco* *pp*

Bsn. *mp* *pp* *poco* *pp* *poco* *pp*

Hn. *pp* *mp cant.* *mf* *p* *poco* *p cant.*

C Tpt. *p* *cup mute* *gliss.* *ppp* *pp*

Tbn. *pp* *mp cant.* *mf* *p cant.*

Tba. *mp* *pp* *sord. sempre*

Triangle *mf* Percussion Bass drum

Vib. *mf*

Hrp. *mp* *poco* *sim.*

M-S.

Vln. I *arco* *pp* *poco* *pp*

Vln. II *pizz.* *arco non vib.* *pp* *poco* *pp*

Vla. *pp* *arco non vib.* *pp* *poco* *pp*

Vc. *pp* *arco non vib.* *pp* *poco* *pp*

Db. *pp* *sord. arco non vib.* *pp* *poco* *pp*

3 16

Picc. *pp* *f* *p* *f*

Fl. *poco* *pp* *pp* *mp* *pp* *ff*

Ob. *poco* *pp* *f*

Eng. Hn. *poco* *mp* *ff*

E♭ Cl. *ppp* *mp*

Cl. *pp* *ff*

Bsn. *poco*

Hn. *f* *pp* *f*

C Tpt. *poco* *pp* *f*

Tbn. *f*

Tba.

Perc.

Vib. *mp* *ff*

Hp. *mp* *f* *D♯*

M.S. *molto espress.* *pp* *f* *mf* *pp*
Roses et pa_____ pil - lons

Vln. I *ppp* *ff* *ppp*

Vln. II *poco* *ppp* *ff* *ppp*

Vla. *poco* *p* *ff* *solo ord.*

Vc. *poco* *p* *ff* *solo ord.*

Db. *poco* *ord.* *ppp*

23

Picc. *mf* *pp* *p* *p*

Fl. *pp* *f* *ppp* *pp* *pp*

Ob. *pp* *pp*

Eng. Hn. *pp*

E♭ Cl. *p* *pp*

Cl. *mp* *ppp* *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *p*

Tbn. *pp* *sfz*
senza sord.

Tba.

Perc. *mf* *mp*

Vib. *mp*

Hp. *p* *C♯* *C♯*

M.S. *mf* *p* *f* *p* *mp*
la tombe nous re- as- semb- le Tôt ou

Vln. I *f* *ppp* *mp* *pp* *poco* *pp* *pizz.* *sfz*

Vln. II *f* *ppp* *mp* *pp* *poco* *pp* *pizz.* *sfz*

Vla. *pizz.* *sfz* *arco ord.* *pp* *poco* *pp* *pizz.* *sfz*

Vc. *pizz.* *sfz* *p* *pizz.* *p*

Db. *f* *sfz* *p* *arco* *pizz.* *p*

27 *poco rit.*

5

Picc. *pp* *ff* *pp*

Fl. *p* *p* *pp* *poco* *pp* *ff*

Ob. *pp*

Eng. Hn. *pp* *ff*

E♭ Cl. *p* *pp* *ff* *pp*

Cl. *p* *poco* *pp* *ff*

Bsn. *pp* *ff*

Hn. *pp* *ff*

C Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Perc. *pp*

Vib. *pp*

Hp. *p* *mf*

M.S. *f* *pp* *mf* *f*
tard pour - quoi l'at - tend - re dis? dis?

Vln. I *arco solo* *pp* *ff* *(all) div.* *pp* *poco* *pp* *< f* *sul A p* *f*

Vln. II *arco* *pp* *f* *arco* *pp* *poco* *pp* *< f* *p* *f*

Vla. *arco* *pp* *f* *pp* *< f* *pp*

Vc. *pp*

Db. *arco* *f*

meno mosso
♩ = 45

30

6

Picc. *p* *pp* *pp*

Fl. *pp* *pp*

Ob. *pp* *pp* *molto espress.* *pp*

Eng. Hn. *pp*

E♭ Cl. *pp* *pp*

Cl. *mp* *pp* *pp* *pp* *molto espress.*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp* *pp*

Tba. *pp*

Perc. *pp*

Vib. *mf*

Hp. *p*

M-S. *non - vibrato* *p* *ond.* *p* *pp* *p*
dis veux-tu pas vivre en - semb - le quel- que par-

Vln. I *p* *solo* *ppp*

Vln. II *ppp* *arco* *pp*

Vla. *pp*

Vc. *arco* *ond.* *ppp*

Db. *ppp*

a tempo

♩ = 55

7 35

Picc. *mp* *poco* *pp* *mf*

Fl. *pp* *3* *pp* *poco*

Ob. *mf* *pp* *ff* *mf* *pp*

Eng. Hn. *f* *pp*

E♭ Cl. *mp* *f* *p* *poco* *p* *poco*

Cl. *pp* *poco* *pp* *mf*

Bsn. *ff*

Hn. *mf* *ppp* *pp* *poco* *pp*

C Tpt. *p* *poco*

Tbn. *p* *poco*

Tba. *p* *poco*

Perc.

Vib.

Hp. *f* *loco* *mp*

M-S. *f* *mp*
quel - que, part dans les airs si

Vln. I *solo* *pp* *5* *all* *f* *5* *pizz.* *p*

Vln. II *a2* *mp* *f* *ppp* *p* *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp* *p* *ppp*

Vc. *pizz.*

Db. *p*

39

rit. a tempo $\text{♩} = 55$ rit. più mosso $\text{♩} = 45$ $\text{♩} = 75$ 8

Picc. *pp* *poco* *pp* *pp* *f* *ff* *5*

Fl. *sfz pp* *pp* *pp* *pp* *ff*

Ob. *pp* *5* *mf* *ff*

Eng. Hn. *pp* *mf* *pp* *ff*

E♭ Cl. *pp* *ffz*

Cl. *pp* *ff*

Ban. *pp* *pp* *mf* *pp* *ff* *3*

Hn. *pp* *poco* *pp* *pp* *ff* *pp* *<*

C.Tpt. *mf pp* *pp* *pp* *f* *ff* *5*

Tbn. *pp* *pp* *pp* *f* *pp* *<*

Tba. *pp* *pp* *pp* *f* *pp* *<*

Perc. *bass drum*

Vib. *ff*

Hp. *f* *FIGG&M* *B&C&D*

M.S. *poco* *mf* *3* *poco* *mp* *3* *f* *mp*
c'est là que se ber ce Ton es sort aux champs

Vln. I *arco* *a3* *a6* *p* *5* *ff*

Vln. II *poco* *pp* *ff* *pp* *<*

Vla. *poco* *p* *solo* *ff* *all*

Vc. *pp* *ff*

Db. *(pizz.)* *f* *p* *mf* *ff* *pp* *(pizz.)*

[illegible]

a tempo $\text{♩} = 55$ **più mosso** $\text{♩} = 60$

52 10

Picc. *pp*

Fl. *p* *poco* *mf* *pp*

Ob. *f* *p*

Eng. Hn. *mf* *pp*

E♭ Cl. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *mp* *ppp* *pp* Harmon mute sem - in

C.Tpt. *pp* sem in

Tbn. *mp* *ppp* *ppp* *sfz*

Tba. *ppp*

Perc.

Vib. *mp* *f* *f*

Hp. *p*

M-S. *mp* *mp* *f*
son tre - sor ou tu vou dras

Vln. I *pp* *loco* *pp*
sul A

Vln. II *mf* *pp*

Vla. *arco* *pp* *mf*

Vc. *arco* *pp* *mf* *pp*

Db. *pp*

più mosso
♩ = 60

11 58 rit.

Picc. *mp* *p* *pp* *mf* *sub. pp* *pp*

Fl. *mf* *pp* *poco* *pp*

Ob. *mp* *poco* *p* *poco* *pp* *poco*

Eng. Hn. *p*

E♭ Cl. *mp* *mp* 6 *pp* *poco* *pp*

Cl. *mp* *poco* *pp*

Bsn. *p*

Hn. *molto espress.*

C Tpt. *pp* *pp* *poco* *pp*

Tbn. *pp* *sfz*

Tba.

Perc.

Vib.

Hp.

M-S. *poco* *gliss.* *f* *f* *mp* *poco*
Qu'im - por - te oui que tu sots ha - lei - ne

Vln. I *tr.* *mp* *arco* *ppp* *mf* *sub. p*

Vln. II

Vla. *pp* *pp* *pizz.* *p*

Vc. *tr.* *pp* *pp* *ppp* *p* *sub.*

Db. *pizz.* *sfz*

meno mosso
♩ = 40

più rit.
♩ = 40

66 12

Picc. *ff* *sfz p* *poco*

Fl. *f* *pp* *poco*

Ob. *pp* *poco*

Eng. Hn. *pp* *pp* *poco*

E♭ Cl. *sfz pp* *pp* *poco*

Cl. *f* *pp* *poco*

Bsn. *pp* *poco*

Hn.

C Tpt. *sfz*

Tbn.

Tba.

Perc.

Vib.

Hp. *mp* *pp*

M-S. *ppp* *f* *pp* *mf* *p*
ou- cou- leur Pa pil lon ra yo

Vln. I *ff* *p* *gliss.* *gliss.* *sul E* *ppp < p > ppp*

Vln. II *arco* *pp* *poco* *arco* *pp* *poco*

Vla. *pp* *poco* *non vib.* *pp* *poco*

Vc. *ff* *pp* *poco* *non vib.* *pp* *poco*

Db. *pp* *non vib.* *arco* *pp* *poco*

13

più mosso
♩ = 60

73

Picc. *pp* *ff* *pp*

Fl. *pp* *mf* *poco* *ff* *mp* *pp*

Ob. *pp*

Eng. Hn. *pp*

E♭ Cl. *p* *poco* *pp* *mp*

Cl. *pp* *f* *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *f* *pp*

Tbn. *pp*

Tba. *pp*

Perc. *pp*

Vib. *pp*

Hp. *ppp* *f* *ppp*

M.S. *ff* *p* *co-rol - le a de-mi*

Vln. I *pp* *ppp* *f* *ppp*

Vln. II *mp* *mf* *poco* *ff* *poco*

Vla. *pp*

Vc. *ord.* *pp* *ff* *pp*

Db. *pp*

[illegible]

15 83

Picc. *f* *poco* *f* *poco*

Fl. *poco* *pp* *poco* *mf* *pp* *mp* *pp*

Ob. *poco* *f* *pp* *poco* *mf* *pp* *mp* *pp*

Eng. Hn. *poco* *mf*

E♭ Cl. *poco* *f* *poco* *pp* *sfz* *f* *poco*

Cl. *poco* *f* *mf*

Bsn. *poco* *mf*

Hn. *p* *poco* *sfz* *p* *pp* *mp* *pp*

C Tpt. *sfz* *p*

Tbn. *pp* *pp* *mp* *pp*

Tba. *sfz* *p*

Perc.

Vib. *f* *mp*

Hp.

M.S. *p* *mf* *non vib* *pp* *ord.* *mf*
 vivre en - se - - - - ble D'a - bord C'est

Vln. I *solo* *p* *ppp* *mf* *ppp*

Vln. II *pizz.* *mf* *arco* *pp*

Vla. *poco* *pizz.* *mf* *arco* *ord.* *pp*

Vc. *poco* *pizz.* *sfz* *p* *arco* *pp*

Db. *poco* *pizz.* *sfz* *p* *arco* *ppp* *mf* *ppp*

88

Picc. *pp* *p* *molto espress.* 16

Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl.

Bsn. *pp* *mp* *sfz*

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp. *f* *pp* *mp* *f*

M-S. *poco* *sfz* *mp* *sfz*
 le bien ne-ces- ne-ces-sai re et ré - el Et ré - el

Vln. I *solo* *pp* *(solo)* *sfz* *all* *pp*

Vln. II *solo* *pp* *(solo)* *sfz* *all* *pp*

Vla.

Vc. *pizz.* *pp* *poco* *sfz* *pp* *arco* *ord.*

Db. *ord.* *pp* *pizz.* *sfz* *pizz.* *arco* *sfz* *pp*

meno mosso

♩ = 40

93

Picc.

Fl.

Ob.

Eng. Ha.

E♭ Cl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

p molto espress. con affetto

poco

p

p *poco* *p* *p*

A - près on peut... cho-i- sir... au has- sard... ou la terre

pp

pp 6

pp 6

pp

pp

pp

pp

poco più mosso

100 poco rit. ♩ = 40 18

Picc. *pp* *pp < mp > pp*

Fl. *pp < mp > pp*

Ob.

Eng. Hn.

E♭ Cl. *pp < mp > pp*

Cl. *pp < mp > pp*

Bsn.

Hn.

C Tpt. *pp* *poco* *poco*

Tbn. *pp*

Tba.

Perc.

Vib.

Hp.

M-S. *ou le ciel*

Vln. I *mp pp mp pp mp pp mp ppp*

Vln. II *mp pp mp pp mp pp mp ppp*

Vla.

Vc.

Db. *pizz.*